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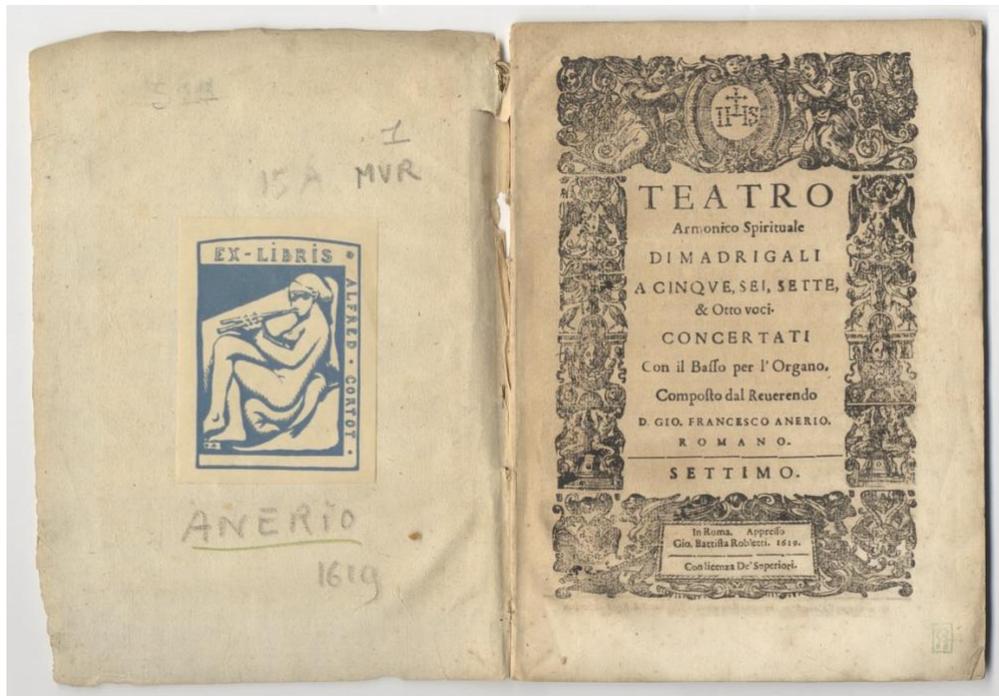


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Cataloguers

John Lubrano, Jude Lubrano, Benjamin Katz



“His Most Significant Pioneering Achievement”

1. ANERIO, Giovanni Francesco ca. 1567-1630

Teatro Armonico Spirituale di Madrigali A Cinque, Sei, Sette, & Otto voci. Concertati Con il Basso per l'Organo. Composto dal Reuerendo D. Gio. Francesco Anerio. Romano. Settimo. [Basso secondo part only].

Roma: Appresso Gio. Battista Robletti, 1619.

Quarto. Disbound 1f. (recto title within highly decorative woodcut border incorporating angels flanking Christogram "IHS" to head, verso dedication to "P.S. Girolamo Dottore di S. Chiesa, et al B. Filippo Neri"), 3-50, [i] ("Tavola de' Madrigali della Presente Opera. A Sette Voci ... A Otto Voci," with performance note at foot), [i] (blank) pp. Printed typographically, with music in diamond-head notation. With decorative woodcut initials throughout and decorative headpiece to Tavola. The performance note indicates that the madrigals may be sung on any weekday or Sunday, and that the organ part has further information in its index regarding performance on on Saint Days. Slightly worn; several small tears, creases, and stains to endpapers.

Provenance

Noted French pianist and collector Alfred Cortot (1877-1962), with his distinctive bookplate and pencilled annotations to verso of upper wrapper and small monogrammatic handstamp in green ink to lower outer corner of title.

First Edition. RISM A1123 (no complete sets, and no copies of any part in the U.S.). OPAC SBN (one complete set, at the Biblioteca del Conservatorio di musica Santa Cecilia (IT\CCU\MUS\0152151).

"Anerio was a far more progressive composer than his brother. The balance in his output between a modified use of the Palestrina idiom and the techniques of the early 17th century, makes him one of the most significant progressive Roman composers of the period. Some of the pieces in his second book of motets, published in 1611, already make use of stile concertato and solo voice with basso continuo. A noticeable break with the stylistic principles of late 16th-century Roman vocal polyphony can be discerned in the thematic construction of the

clearly articulated imitative themes, which are usually short and concise, generally rejecting extended overlapping imitative sections in favour of clear musical demarcations. ...

His most significant pioneering achievement ... is the *Teatro armonico spirituale* of 1619, intended for the spiritual exercises in the oratories of S Girolamo della Carità and the Chiesa Nuova in Rome. Two works in it, the five-part *Dialogo del figliuol prodigo* and the six-part dialogue *La conversione di S Paolo* are notable not only for the intense and spiritual expression in their music, but also because they represent the earliest surviving examples of obbligato instrumental writing in Rome. The treatment of the instruments, particularly in the latter dialogue with its extensive instrumental introductions and *sinfonias* and instrumental parts that are closely connected with the imitative vocal writing, has its counterpart in psalms of Paolo Tarditi and the sacred works of Paolo Quagliati, published a short time later." Klaus Fischer in *Grove Music Online*. (41098) \$2,800

By a Pupil of Mozart

2. ATTWOOD, Thomas 1765-1838

Easy Progressive Lessons particularly adapted and fingered for Juvenile Performers on the Piano Forte ... Price 5s.

London: Clementi & Compy., 26, Cheapside, ca. 1813. [i] (title), 2-3 (introductory etudes), 4-15 (four sonatinas), [i] (blank) pp. Watermark 1813. Later edition.

Bound with:

ATTWOOD

A Short Introduction to the Piano Forte, Containing The Scales in all the Major & Minor keys properly fingered ... Price 3[?]. London: Clementi, Banger, Hyde, Collard & Davis, [ca. 1805]. 1f. (recto title, verso blank), 10 pp. **Probable First Edition.**

Slightly worn and browned; occasional small stains; minor loss to outer margin of p. 5, affecting ending letters of a few words.

With composer's autograph initials to lower portion of each title.

Folio. Disbound. Engraved throughout.

*Attwood, an English composer and organist, was a pupil of Mozart in Vienna in 1785-1786. "His father, also called Thomas Attwood, was an under-page to George III, and a viola player and trumpeter in the King's Band. Throughout his life Attwood benefited from royal patronage. At the age of nine he became a chorister in the Chapel Royal. When he left the choir in 1781 he became one of the Pages of the Presence to the Prince of Wales, who was so impressed by his musical ability that he sent him abroad to study. From 1783 to 1785 he lived in Naples, studying with Felipe Cinque and Gaetano Latilla. He then travelled to Vienna, where he lived from August 1785 until February 1787, still apparently supported by the Prince of Wales, and taking lessons in composition from Mozart. His exercises, with Mozart's corrections, are extant and have been printed. In Oldman's words, they 'are valuable not only for the light they throw on the prentice years of a notable English composer, but as evidence that Mozart, given an apt and congenial pupil, took his duties as a teacher with the utmost seriousness'. Mozart became much attached to Attwood: according to Kelly (who is not always reliable) Mozart said of him, 'He partakes more of my style than any scholar I ever had; and I predict, that he will prove a sound musician'. He also played a large part in introducing Mozart's music to the British public." Nicholas Temperley in *Grove Music Online*. (40989) \$150*

One of Bartók's Most Popular Piano Pieces

3. BARTÓK, Béla 1881-1945

Allegro barbaro. [Solo piano].

Wien–Leipzig: Universal Edition A.G. [PN U.E. 5904], ca. 1922.

Quarto. Publisher's dark ivory wrappers printed in green. [i] (publisher's catalogue of Bartók piano compositions), 7, [i] (blank) pp. Parisian dealer's handstamps to foot of upper wrapper. Slightly worn; browned; partially split at spine; signature detached.

Later issue from plates of the first edition. Szabolcsi 49.

Bartók was a Hungarian composer, ethnomusicologist and pianist. "He is now considered, along with Liszt, to be his country's greatest composer, and, with Kodály and Dohnányi, a founding figure of 20th-century Hungarian musical culture. ... In the first half of 1910 Bartók's recognition as a composer appeared to be growing, and with it requests for him to perform. At a 'Hungarian festival' concert in Paris on 12 March 1910 he played several of his own works, as well as pieces by Szendy and Kodály. A press comment about these 'young barbarians' from Hungary probably prompted Bartók to write one of his most popular piano pieces, the Allegro barbaro bb63, in the following year." Malcolm Gillies in *Grove Music Online*. (40986) \$30



Fine Engraving Depicting Musical Instruments

4. BARTOLOZZI, Francesco 1727-1815

Le Concert d'une Faune (The Faun's Concert). Engraving and etching after the drawing by Carlo Cignani (1628-1719).

London, ca. 1800.

Image size 220 x 272 mm; sheet size 244 x 305 mm. In sepia ink on wove paper. The scene depicts a faun playing a flute-type instrument accompanied by two putti, one playing a tambourine and the other a pan flute; a fourth figure, a mortal, listens to the music while draping one arm

around a large urn. Two tiny abrasions, visible only when put up to light. An attractive, clean, and fresh copy overall.

Calabi & De Vesme 416 (the first printing of 1765). British Museum registration number 1868,0808.2705. The present printing would appear to be a later re-strike.

Bartolozzi was a distinguished Italian engraver, active in London. (41104)

\$275

Early 18th Century Song

5. BETTS, Edward 16??-1767

Lucretia. Set by Mr. Betts Organist of Manchester.

London: D. Wright Junr. at ye Golden Bass, ye North Side of St. Pauls Church Yd., ca. 1730.

Folio. 1f., printed on recto only. Engraved by Thomas Cross. With text commencing "Lucretia ye Empire of Rome did destroy;" two additional verses and a version of the melody for the flute; "270" in contemporary manuscript to upper outer corner. Slightly worn and browned; small tears and losses to edges; minor stains to blank outer margin.

Betts was master of the choristers, 1706-1732, and organist at the Collegiate Church of St. Mary the Virgin (since 1847 Manchester Cathedral), 1714-1767.

BUC p. 106. OCLC 79046437 (1 copy only in the U.S., at the New York Public Library. Manuscript in the Watts' Collection at the British Museum. (40972) \$100

First Edition of *Home! Sweet Home!*

6. BISHOP, Henry R. 1786-1855

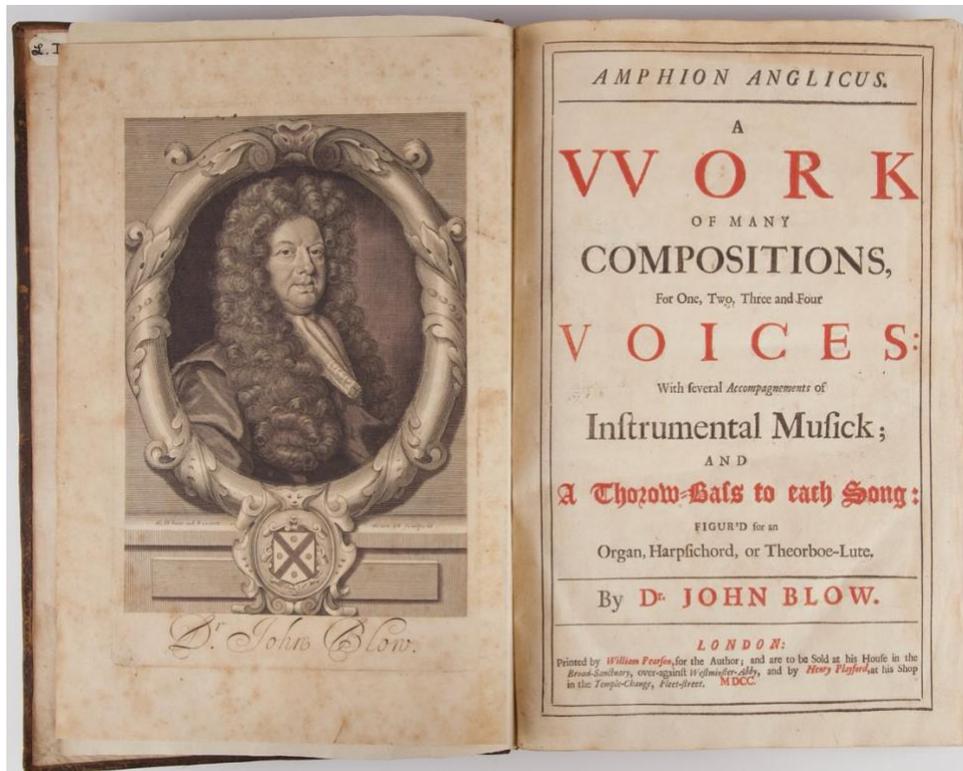
Home! Sweet Home! Sung by Miss M. Tree in Clari or The Maid of Milan at the Theatre Royal, Covent Garden, also by Miss Stephens at the Musical Festivals. The Poetry by John Howard Payne Esqr. ... Price 1/6. [For voice and piano].

London: Goulding & D'Almaine, 20, Soho Square, & to be had at 7, Westmorland Strt. Dublin, ca. 1823 or later.

Folio. Plain wrappers. 3, [i] (blank) pp. Engraved. With monogrammatic handstamp of the composer "HBR" to title and Goulding & Co.'s handstamp to p. 3; several notes added in pencil to final measures of p. 3. Worn, soiled, and browned; minor paper repairs to blank margins of first leaf; a few small tears to outer margin of second leaf.

First Edition, later issue (without "Potter" to imprint). Fuld p. 274. OCLC 868835890.

"In his day [Bishop] enjoyed a commanding reputation as the guardian of the best traditions of English song, and for a time he kept English opera alive almost single-handed. ... Eclipsing all else in popularity is the ballad Home, Sweet Home." Nicholas Temperley and Bruce Carr in *Grove Music Online*. (40973) \$75



An "Imposing Collection" of Songs and Vocal Chamber Music

7. BLOW, John 1649-1708

Amphion Anglicus. A Work of Many Compositions, For One, Two, Three and Four Voices: With several Accompaniments of Instrumental Musick; And A Thorough-Bass to each Song: Figur'd for an Organ, Harpsichord, or Theorboe-Lute. [Score].

London: Printed by William Pearson, for the Author; and to be Sold at his House in the Broad-Sanctuary, over-against Westminster-Abby, and by Henry Playford, at his Shop in the Temple-Change, Fleet-Street, 1700.

Small folio. Contemporary full dark brown paneled calf with raised bands on spine. 1f. (frontispiece drawn and engraved by R. White), 1f. (title printed in red and black), 3ff. (dedication), vi (letters of praise to Blow from London musicians, etc.), vii-viii ("A Pindarick Ode, On Dr. Blow's Excellency in the Art of Music. By Mr. Herbert"), 1f. (recto Playford catalogue, verso "A Table of the Songs Contain'd in this Book"), 216 pp. Typeset throughout. Binding worn, rubbed, and bumped; rebaked; small label to upper outer corner of front pastedown; minor stains to fore-edge. Occasional minor wear, foxing, soiling, and small stains, mainly to blank margins; second half of volume slightly browned. Frontispiece from another copy laid in, with soiling and foxing, mainly to blank margins; small tear to lower margin; partial tracing of image to verso.

With music publisher John Walsh's label laid down to front pastedown with "Lionel Tolmach" in contemporary manuscript (possibly Lord Huntingtower, 3rd Earl of Dysart 1649-1727). Tracing of Blow's head to blank verso of frontispiece in contemporary brown ink.

First Edition. Day & Murrie 183. BUC p. 114. RISM B2985.

Blow was a noted English composer, organist, and teacher. "By his mid-20s he had become the foremost musician in England, and in later years he was the elder statesman of the Restoration school, whose chief luminary was Henry Purcell." Bruce Wood in *Grove Music Online*

Inspired by Henry Purcell's *Orpheus Britannicus*, Blow published this "imposing collection of his songs and vocal chamber music" by subscription. In it he "shows a marked disposition towards ostinato-like basses. But the range of his vocal music ... is too varied to permit a neat summary." *TNG* Vol. 2, pp. 806-808. (40779) \$900

“The Chief Representative of Latin Instrumental Music During the Viennese Classical Period”

8. BOCCHERINI, Luigi 1743-1805

Douze Nouveaux Quintetti Pour deux Violons, deux Violoncelles et Alto ... La premiere partie de Violoncelle pourra être remplacée par l'Alto Violoncelle. Œuvre 37. [2e] Livraison Prix 9^{fr}. ... Gravés[!] par Richomme. [Set of parts].

Paris: Pleyel [PN 102], [1798].

Folio. Sewn. Engraved. **With fine illustrated title to first violin part** engraved by L. Aubert. "Chez Breitkopf & Härtel à Leipzig" overpaste and publisher's facsimile signature handstamp to foot of title of Violino primo part. Slightly worn, soiled, and stained, ; occasional small tears; some leaves detached.

Violino 1o: 1f. (recto title, verso blank), [i] (blank), 2-4, [i] (blank), 6-10, [i] (blank), 12-16, [i] (blank), 17-19, [i] (blank) pp.

Violino 2o: [i] (blank), 2-13, [i] (blank) pp.

Viola: [i] (blank), 2-11, [i] (blank) pp.

Alto violoncello: [i] (blank), 2-11, [i] (blank) pp.

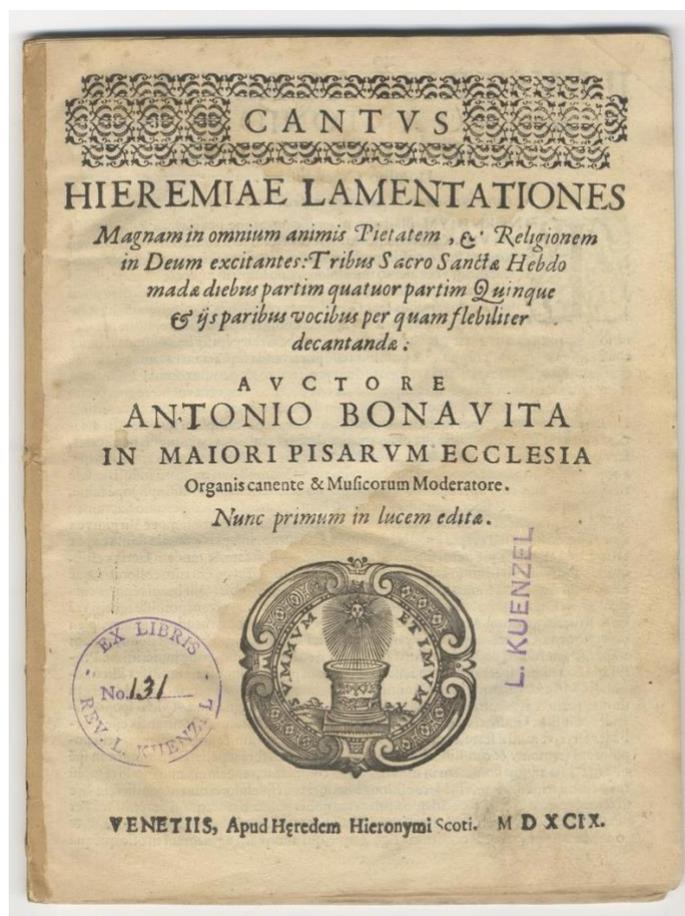
Violoncello 1o: [i] (blank) 2-11, [i] (blank) pp.

Violoncello 2o: [i] (blank), 2-11, [i] (blank) pp.



First Edition. Scarce. Gerard 356 (see 358 for title). Lesure p. 57. RISM B3182.

"A prolific composer, particularly of chamber music, with a distinctive and highly wrought style, [Boccherini] is the chief representative of Latin instrumental music during the Viennese Classical period." Christian Speck and Stanley Sadie in *Grove Music Online*. (41018) \$750



Rare First Edition of three 16th Century Partbooks

9. BUONAVITA, Antonio 1548-1618

Hieremiae Lamentationes Magnam in omnium animis Pietatem, & Religionem in Deum excitantes: Tribus Sacro Sanctae Hebdomadae diebus partim quatuor partim Quinque et ius paribus vocibus per quam flebiliter decantandae: Auctore Antonio Bonavita In Maiori Pesarum Ecclesia Organis canente & Musicorum Moderatore. Nunc primum in lucem editae. [Cantus, Tenor, and Altus parts only].

Venetiis: Apud Hæredem Hieronymi Scoti, 1599-1600.

Quarto. Disbound. Handstamp "L. Kuenzel" (Lester Henry Kuenzel 1888-1963) in purple ink to most leaves; circular handstamp "Ex Libris Rev. L. Kuenzel No. [131]" to title of Cantus. Uniformly browned; dampstaining lower inner portions of many leaves. Lacking Bassus part, which includes the Quintus part.

Cantus: [i] (title), [ii] (dedication), 4-22 pp. Dated 1599

Tenor: [i] (title), [ii] (dedication), 4-23, [i] (blank) pp. Dated 1600

Altus: [i] (title), [ii] (dedication), 4-22 pp. Dated 1600

First Edition. Rare. Kurtzman and Schnoebelen: *A Catalogue of Motets, Mass, Office, and Holy Week Music Printed in Italy, 1517-1770, JSCM Instrumenta*, Vol. 2, online. OPAC SBN IT\ICCU\MUS\0161047 and RISM B4947 (both citing 1 complete copy only, at the Biblioteca nazionale Marciana in Venice, and one other [?]incomplete holding, in Poland at the Biblioteka Polskiej Akademii Nank in Gdansk).

Buonavita was an Italian organist and composer. "He was ordained a priest in 1574 and was a cavaliere of the Order of S Stefano from 1577. He was a member of the nobility and in 1566, while still a seminarian, he received a benefice in Pisa. In 1571 he became assistant to the maestro di cappella, his teacher Bocchini, as well as an organist at the cathedral of Pisa. In 1574 he substituted for Bocchini as maestro di cappella at the cathedral and served again as maestro from 1581 until 1584; when the organist Alessandro Sassi died, Buonavita abandoned his position as maestro for that of organist. He played an important role at the cathedral: organizing concerts, undertaking trips to Lucca and Florence to choose musicians and choristers, and introducing the practice of having four choirs positioned around the church.

The little of his music that survives shows a competent (if conservative) contrapuntist. He was chosen to compose the music of the intermedi for two famous events: the entry into Pisa of the Grand Duke of Tuscany, Ferdinando I de' Medici, in 1588, and the visit of Ferdinando and his new wife, Christine de Lorraine, in 1589. According to a description by Giovanni Cervoni da Colle the 'eccellentissima' music for the former event displayed skill not only in composition but also in the quality of sound obtained by Buonavita. The music was for 64 voices with 'two Gravicembali, four cornetts, four trombones, organ, two gambas and four lutes'. Similarly, for the latter event, he recounted that 'Arabs' sang three octave stanzas of poetry with 'the most sweet' music: the first octave was a solo aria, the second was for ten voices, sung by '52 people with six trombones, four cornetts' and organ, played by Buonavita himself; the third was for 20 voices with the same instruments. Later, a five-voice madrigal was performed, with Buonavita singing one part and playing the spinet.

In 1595 the cathedral organ was destroyed by fire and Buonavita, together with Emilio de' Cavalieri, took charge of the construction of a new organ. On his death he was accorded a solemn mass and was buried in the Camposanto Monumentale in Pisa." James Haar, revised by Francesca Iacoponi in Grove Music Online (41100) \$4,200

“As a Composer of French Cantatas His Reputation Soared Beyond all Others”

10. CLERAMBAULT, Louis-Nicolas 1676-1749

Cantates Françaises a I. et II. Voix. Avec Simphonie, et sans Simphonie. Composées par Mr. Clerambault Organiste de la Maison Royale de St. Louis a St. Cir et de l'Eglise Paroissiale de Saint Sulpice. Livre Premier. [Ileme, IIIe, IVe. Prix 10tt. en blanc. [Scores].

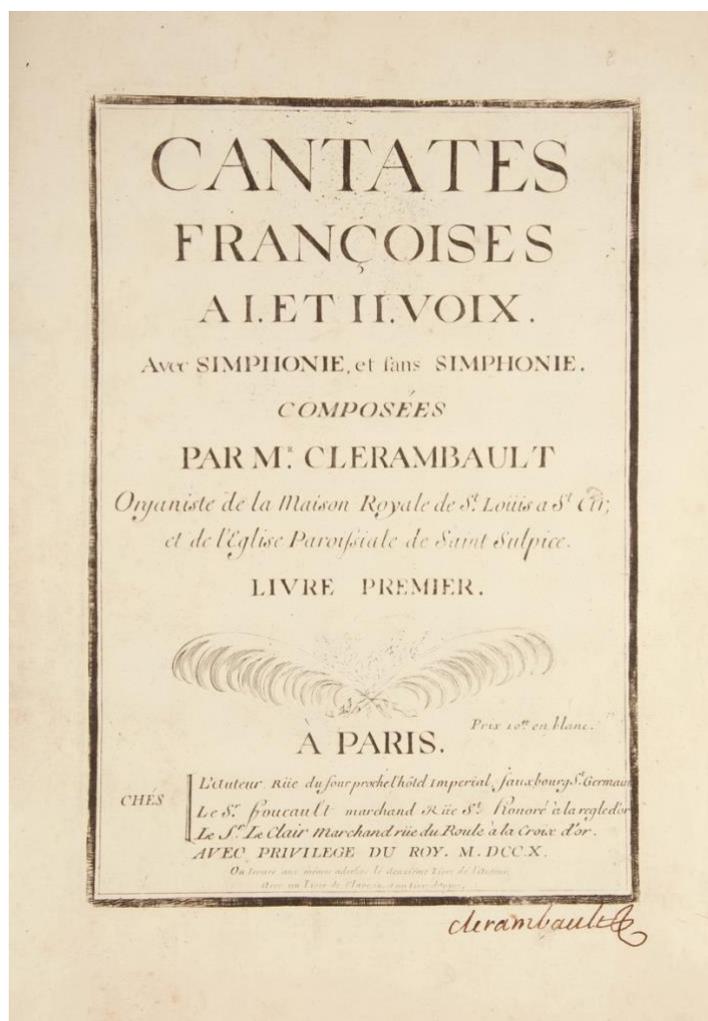
Paris: Ches L'Auteur, Rüe du four proche l'hôtel Imperial, fauxbourg St. Germain. Le St. Foucault marchand Rüe St. Honoré à la regle d'or. Le Sr. Le Clair Marchand rüe du Roule à la Croix d'or. Avec Privilege du Roy, 1710. Four parts and two additional works bound in two volumes. Folio. Full contemporary dark brown mottled calf with spines in decorative compartments gilt and titling gilt. Elegantly engraved, with music in diamond-head notation. Text in French. Bindings worn, rubbed, and bumped. Scattered signs of wear including minor browning, foxing, and small stains; occasional small holes and tears, some repaired with archival tape; minor paper loss to several corners. In quite good condition overall.

With composer's autograph control signature ("Clerambault") to blank foot of each title.

Contains 20 cantatas in total.

Vol. I

1f. (recto title, verso blank), 104 pp., 1f. recto privilege, verso blank). With "Table des cantates" to foot of p. 104. **First Edition**, second issue, published in the same year as the first. Lesure p. 126. RISM C3164 (no copies recorded in the U.S.). *Contains the cantatas L'Amour Piqué; Le Jaloux; Orphée; Poliphème; Medée; and L'Amour et Baccus.*



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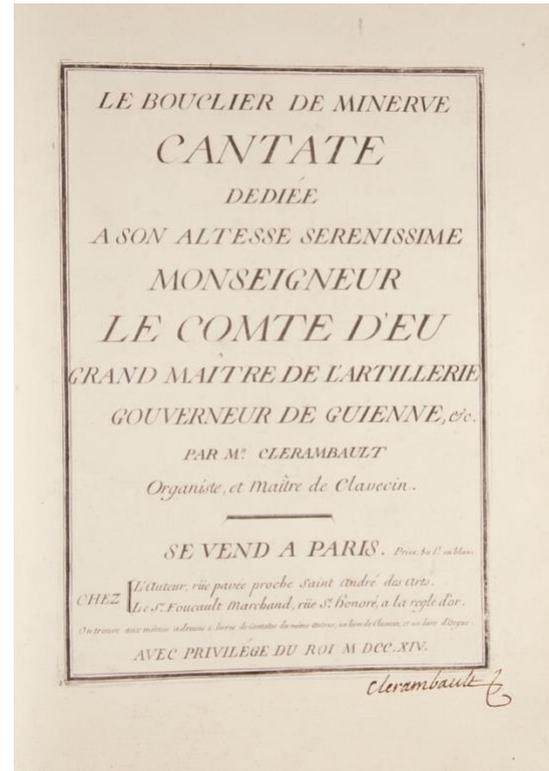
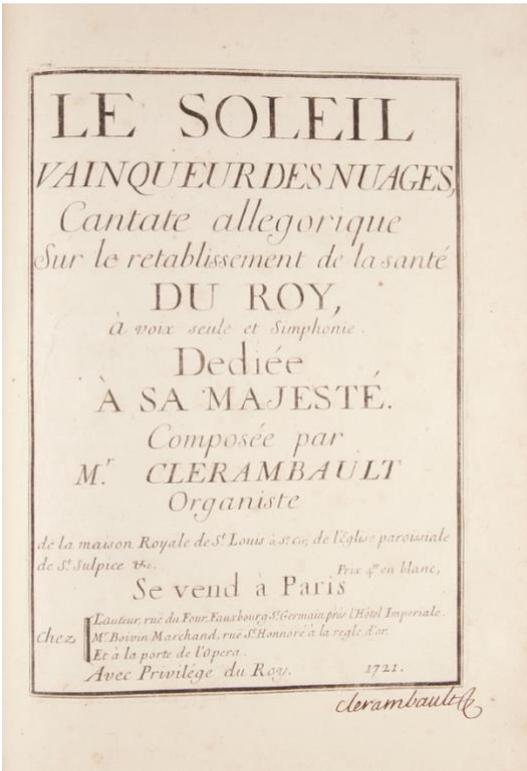
Cantatas Françoises Mellees de Simphonies ... Livre IIeme. Prix 10tt. en blanc. Paris: l'Auteur, Foucault, Sr. le Clair, 1713. 1f. (recto title, verso blank), 1f. (dedication), 123, [i] (privilege) pp. With "Tables des cantates" to lower portion of p. 123. Annotation in contemporary manuscript ("lundi") under lowermost system of p. 94. Lesure p. 126 (ca. 1730). **First Edition**, second issue, published in the same year as the first. RISM C3170 (no copies recorded in the U.S.). *Contains the cantatas* *Alphée et Arethuse; Leandre, et Hero; La Musette; Pirame, et Tisbé; Pigmalion; and Le triomphe de la Paix.*

Vol. II

Cantatas Françoises Mellées de Simphonies ... Livre IIIe ... Prix 8tt en blanc. Paris: L Auteur ... Foucault, 1716. 1f. (recto title, verso blank), 1f. (table and advertisement), 76 pp., 1f. (recto privilege, verso blank). **First Edition.** Lesure p. 126. RISM C3172. *Contains the cantatas* *Apollon; Sephire et Flore; L'Isle de Délos; and La Mort D'Hercule.*

Bound with:

Cantatas Françoises Mellées de Simphonies; Dediées à Monseigneur le Maréchal de Villeroy ... Livre IVe. Prix 6tt. en blanc ... Gravé par Chevillard. Paris: L'Auteur... Foucault, 1720. 1f. (recto title, verso blank), 1f. (dedication), 58 pp., 1f. (recto privilege, verso blank). With a table of cantatas to lower portion of p. 58. Lesure p. 126. **First Edition.** RISM C3173 (2 copies recorded in the U.S., at the University of California, Berkeley and the Library of Congress). *Contains the cantatas* *L'Amour, gueri par l'Amour; and Apollon et Doris.*



Bound with:

Le Soleil Vainqueur des Nuages, Cantate allegorique Sur le retablissement de la santé Du Roy à voix seule et Simphonie. Dediée à sa Majesté. ... Prix 4tt. en blanc. Paris: L'Auteur ... Mr. Boivin, 1721. 1f. (recto title, verso blank), 1f. (dedication), 30 pp., 1f. (recto privilege, verso blank). Lesure p. 127. **First Edition.** RISM C3182 (2 copies recorded in the U.S., at the New York Public Library and the Library of Congress).

Bound with:

Le Bouclier de Minerve Cantate Dediée a son Altesse Serenissime Monseigneur Le Comte D'Eu Grand Maître de L'Artillerie Gouverneur de Guienne, &c. ... Prix 5tt. en blanc. Paris: L'Auteur ... Sr. Foucault, 1714. 1f. (recto title, verso blank), 1f. (dedication), 19, [i] (privilege) pp. **First Edition.** Lesure p. 126. RISM C3177 (1 copy only in the U.S., at the Library of Congress).

"[Clerambault] was widely regarded as one of France's finest organists, while as a composer of French cantatas his reputation soared beyond all others. ...

It was in his cantatas that Clérambault's most fruitful union of French and Italian styles was achieved. The French cantata as a characteristic 18th-century form had been established only a few years before the appearance of Clérambault's first volume of Cantates françoises à I. et II. voix avec simphonie et sans simphonie (1710); in the cantatas of Morin, Bernier, Stuck and Campra were to be found the essentials of the form to which Clérambault gave the stamp of real individuality. His cantata Orphée, for high voice, violin, flute and continuo, in this first volume, shows what heights of eloquence could be reached when Gallic lyricism was infused with italianate warmth and brilliance, qualities which Clérambault was able to bring together in a wholly convincing and natural way, for like Rameau he absorbed the foreign techniques into a personal style. He published 25 cantatas, 20 of which are found in five volumes appearing from 1710 to 1726. As well as intense and dramatic cantatas like Orphée, Le jaloux and Médée, there are simple and charming ones like L'Amour piqué par une abeille and La musette; within each cantata there is also considerable variety." David Tunley in *Grove Music Online.* (40456) \$6,800



By the “African Mahler”

11. COLERIDGE-TAYLOR, Samuel 1875-1912

Kubla Khan A Rhapsody for Solo, Chorus & Orchestra.
 Words by Coleridge ... Vocal and Piano Score 1/6 nett.
 Words only. ... 5/= per 100. Orchestral Parts 1/= each nett. [Piano-vocal score].

London: Houghton & Co. [PN 559], 1905.

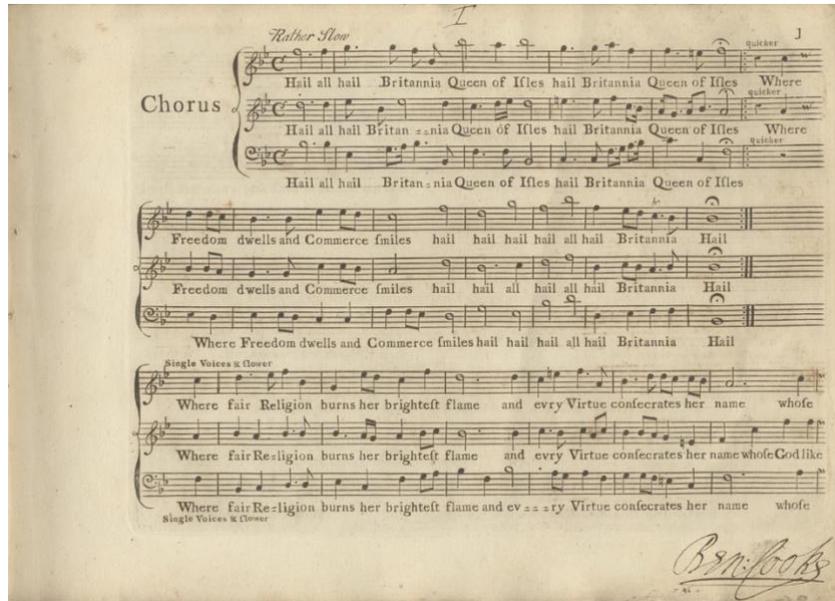
Octavo. Original light blue publisher's printed wrappers with titling to spine in contemporary manuscript. Stapled. [i] (title), 2-50 pp. Publisher's advertisement to verso of lower wrapper. Wrappers slightly worn; small stain to lower; rustmarks around staples to gutter.

With autograph signature of noted British pianist Gordon Bryan (1895-1957) dated May 1911 to head of upper wrapper and title, with date July 9th 1913 to head of first page of music. A few marks in pencil to final page of music, including a dynamic marking and timing, "30 minutes."

[?] **First Edition.** CPM Vol. 55 p. 412.

Coleridge-Taylor, an English composer, conductor, and professor of music, "was a violin pupil at the RCM and studied composition with Charles Villiers Stanford from 1893 to 1897. He had his first work, In thee, O Lord, published when he was 16, and his Symphony in A minor was written when he was 20. His most famous composition, Hiawatha's Wedding Feast ... was based on verses from The Song of Hiawatha by the American poet Henry Wadsworth Longfellow. His compositions inspired an African American group of singers to form the Coleridge-Taylor Choral Society in Washington, D.C. ... Upon returning to England, he became the conductor of the Handel Society of London from 1904 until his death. He also held the post of Professor of Composition at the Guildhall School of Music and the Trinity College of Music. He set the poems of Paul Laurence Dunbar and Samuel Taylor Coleridge ("Kubla Khan") to music. He was known as the "African Mahler" and was encouraged in his career as a composer by Edward Elgar. ...

Coleridge-Taylor saw it as his mission in life to help establish the dignity of African Americans. He was greatly influenced by the poet P.L. Dunbar (some of whose poems he set to music), the Fisk Jubilee Singers, W.E.B. Du Bois, Frederick Douglass, and Booker T. Washington, among others." Stephen Banfield, revised by Jeremy Dibble and Anya Laurence in Grove Music Online. (41015) \$125



Including Two of Cooke's Most Popular Pieces

12. COOKE, Benjamin 1734-1793

A Collection of Glees Catches and Canons for Three, Four, Five and Six Voices Composed by Benjamin Cooke Organist of Westminster Abbey [10/6]. [Score].

London: Printed for the Author & may be had of him at his House in Dorset Court Westminster and of William Thomson in Exeter Change, Strand. Alhby Sculpsit Russet Court, [1775].

Oblong folio. Disbound. 1f. (recto title, verso blank), 1f. (recto dedication to members of the Catch Club Society dated 22 February 1775, verso blank), 1f. (recto index, verso blank), 66, 67 (canon notated "In Imitation of the Old Method. It may be Sung to any Psalm of Common Metre Either in Parts or in Single Melody ... Canon 4 in 2 Recte and Retro"), 68 ("The Foregoing Canon in Score") pp., with "Engraved by Sarah Phillips" to foot of final page of music. Title and final page of music heavily soiled; occasional signs of wear and small stains; pp. 11-12 moderately foxed; small binding holes to inner margin; some signatures loose.

Signed by the composer "Ben: Cooke" at foot of first page of music.

The strikingly-designed canon on p. 67 includes two calligraphic angels at corners.

First Edition. BUC p. 213. RISM C3555 and CC3555.

Cooke was an English organist and composer, "son of the music publisher Benjamin Cooke. ... [He] was an admirable glee composer, winning Catch Club prizes on several occasions, and some of his pieces, such as How sleep the brave and In paper case, were for long standard favourites. ... Cooke had a personal collection of manuscript music in 33 volumes (now in GB-Lcm). Besides his own compositions, this includes numerous transcripts reflecting his interest in early music." Watkins Shaw, revised by Gerald Gifford in *Grove Music Online*

The two pieces referred to by Gifford are included in the present collection. (41007)

\$385

Inscribed by Czerny to John Ella

13. CZERNY, Carl 1791-1857

Première Grande Sinfonie en Ut Mineur pour 2 Violons, Alto, Violoncelle & Basse, Petite Flûte, 2 Flûtes, 2. Hautbois, 2 Clarinettes, 2 Bassons, 4 Cors, 2 Trompettes, 3 Timbales, 3 Trombones et Ophicleide composée et dédiée au Conservatoire de Musique à Vienne ... Oeuvre 780. [Full score].

[Vienna]: [Haslinger] Propriété du Compositeur, [1847].

Folio. Original publisher's dark yellow printed wrappers. 1f. (recto title, verso blank), 184 pp. Engraved. "BVII 20A." in manuscript to lower inner corner of upper wrapper. Wrappers worn and soiled; split at spine, with signatures separated. Minor soiling, foxing, and staining throughout; occasional small tears. An attractive, wide-margined copy overall

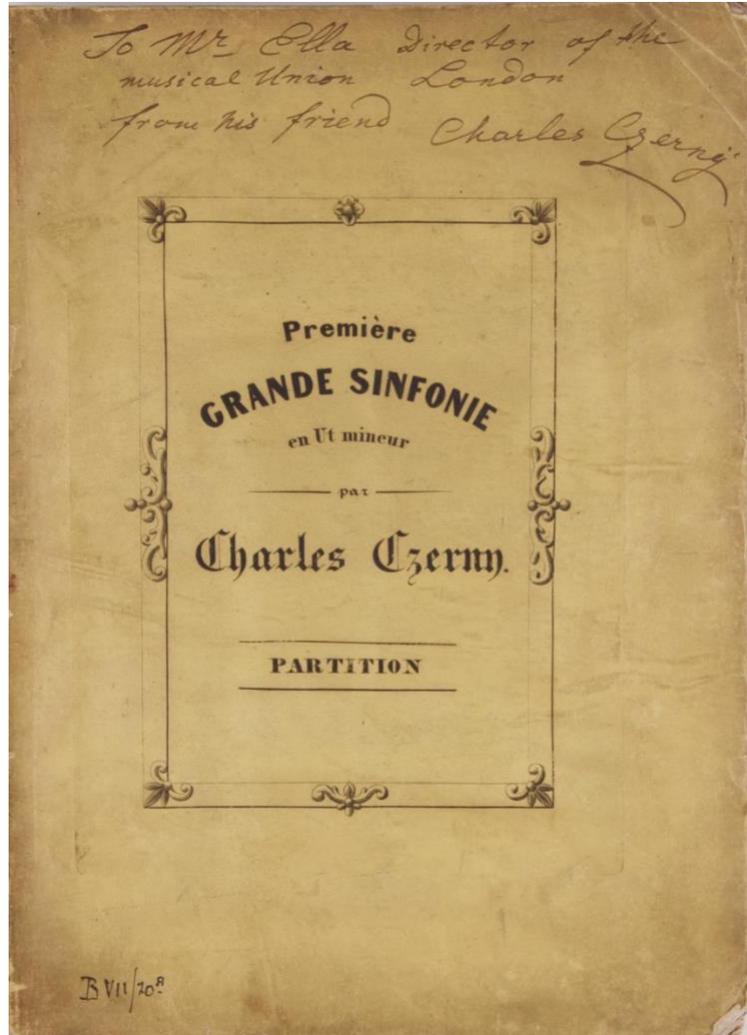
With an autograph inscription signed by the composer to concert manager and critic John Ella (1802-188) to head of upper wrapper: "To Mr. Ella director of the musical Union London from his friend Charles Czerny."

First Edition. OCLC 1418562393, 497821334 (2 copies only, at the Bibliothèque nationale and the British Library).

Czerny was an Austrian piano teacher, composer, pianist, theorist and historian. "As the pre-eminent pupil of Beethoven and the teacher of many important pupils, including Liszt, Czerny was a central figure in the transmission of Beethoven's legacy." Stephan D. Lindeman and George Barth in Grove Music Online

Composer and concert manager Ella "made regular trips to Europe, where he forged important contacts with foreign musicians. Thalberg, Meyerbeer and Berlioz were among his friends. ... [He] contributed meaningfully to musical life in London during the 19th century and promoted many musicians and singers who are still regarded today as preeminent among their contemporaries. His published writings include Musical Sketches, Abroad and at Home (London, 1869, 3/1878) and Lectures on Dramatic Music and Musical Education (London, 1872)." Christina Bashford in Grove Music Online

An interesting association item linking two important mid-19th century musical figures. (41036) \$650





One of Liszt's "Most Important Pupils"

14. D'ALBERT, Eugen 1864-1932

Flauto Solo. Musikalisches Lustspiel in einem Aufzuge. Dichtung von Hans v. Wolzogen ... Vollständiger Klavier-Auszug mit deutschen Text von Egon Pollak ... M. 10, _netto. [Vocal score].

Berlin: Ed. Bote & G. Bock [PN 15870], 1905.

Folio. Black cloth-backed stiff mid-tan wrappers with publisher's light yellow printed title label laid down to upper, stamped label to spine. 1f. (recto title, verso blank), 1f. (recto "Personen," verso blank), 5-151, [i] (blank) pp. Handstamps to head of title "K. K. Hofoper Archiv No. [158]" and "No. 01176" (also to second and third leaves); handstamp "Archiv der Staatsoper Wien" to second and third leaves and upper blank margin of several pages; publisher's handstamp and handstamp "Inventar No. FLS 01" to head of first page of

music. Wrappers slightly worn; small tear to blank upper margin of final five leaves repaired with archival tape.

Liszt considered (D'Albert) to be one of his most important pupils... Although d'Albert was initially drawn to the theatre through Wagner, whose influence is clearly detectable in such early works as Ghismonda and Gernot, his choice of subjects and styles was diverse enough to justify Pfitzner's description of him as an eclectic. ... After 1900, exotic settings (Scirocco) ... tend to predominate in d'Albert's works, though historical and comic themes persist as well (most obviously when combined, such as in Flauto solo, with its plot from the court of Frederick the Great). Like Cornelius, Goldmark and Wolf, d'Albert retained elements of Wagnerian through-composition (most convincingly in Kain) but found that his melodic style adapted well to self-contained numbers which reflect 19th-century Italian practice." John Williamson in *Grove Music Online*. (40976) \$120

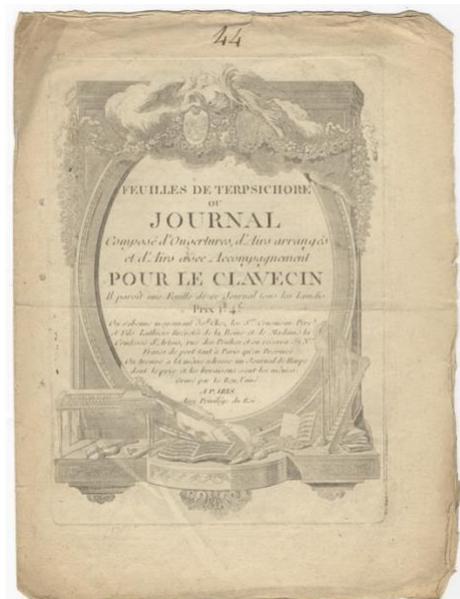
15. DE LA ROCHE fl. 1789

Priere à l'Amour. Paroles de M. Champcenetz. Musique de M. de la Roche Musicien du Roi. 3e. Année. No. 44 ... Avec Privilège du Roi. [Voice and piano].

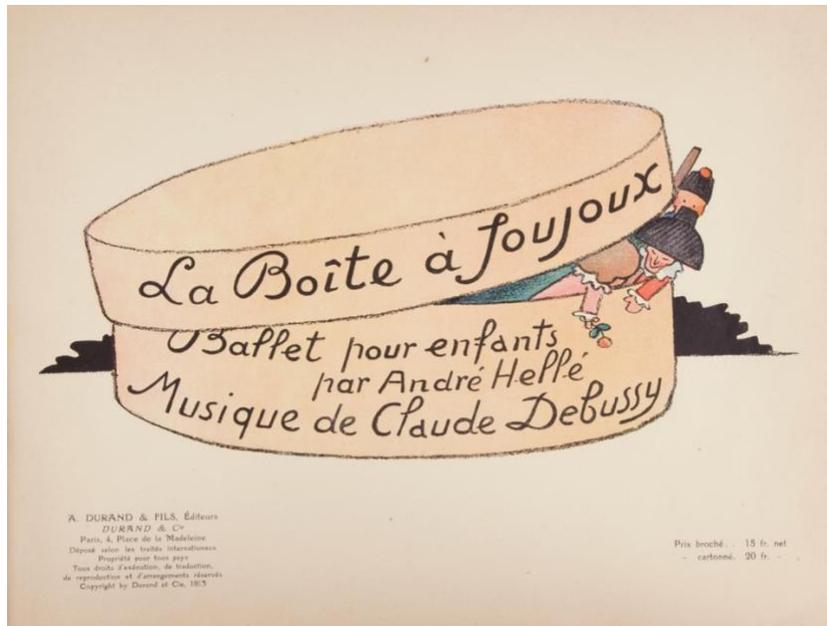
Paris: n.p., ca. 1789.

Folio. [i] (elaborate illustrated series title incorporating coat of arms, muse, square piano, harp, cello, mandolin, violin, music books, and architectural and floral motifs), 174-176 pp. With "Air d'Hélène et Francisque Accompt. par M.V." to p. 176. Untrimmed. Series title: *Feuilles de Terpsichore ou Journal Composé d'Ouvertures, d'Airs arrangés et d'Airs avec Accompagnement pour Le Clavecin ... Prix 1tt. 4f. ... Gravé par le Roy l'ainé.* With "44" in contemporary manuscript to head of series title. Worn, browned, soiled, and creased; small binder's holes; frayed at margins.

[?] **First Edition.** This number not in OCLC.



The librettist, Louis-Pierre-Quentin de Richebourg Champcenetz (1759-1794), was the author of *Petit traité de l'amour des femmes pour lets sots*, 1788. (41069) \$85



“A Work to Amuse Children”

16. DEBUSSY, Claude 1862-1918

La Boite à Joujoux. Ballet pour enfants par André Hellé ... Prix broché 15 fr. net ... cartonné 20 fr. [Piano score].

Paris: A. Durand & Fils [PN 8935], 1947.

Oblong folio. Original publisher's decorative wrappers. 1f. (recto "premier tableau le magasin de jouets," verso blank), 1f. (recto pictorial title, verso blank), 1f. (synopsis), 1f. ("Personnages"), 1f. (recto list of four tableaux, verso blank), 48 pp. music + 4ff. section titles and endpiece + 12ff. (full-page illustrations). With illustrations in color. Small rectangular publisher's stamp to lower outer corner of free front endpaper; "Juin 1947 Imp. A. Mounot Paris" printed to foot of p. 48. Wrappers worn; spine frayed and partially lacking, reinforced with old tape. Minor internal wear.

Reprint of the first edition. Lesure 128. Debussy exhibition catalogue 290. CPM Vol. 16 p. 70.

The delightful illustrations are by Andre Hellé, who wrote the story of the ballet and designed the sets and costumes for the first performance on 19 December 1919. The orchestration, begun by Debussy before his death, was completed by Andre Caplet. "*La Boite a Joujoux is undoubtedly a success on its own modest terms as [in Debussy's own words] 'a work to amuse children, nothing more.'*" TNG Vol. 5, p. 299. (41081) \$125

Copyist Manuscript of Over 900 Melodies, with a Preface Including a “Comprehensive Historical Discussion of the Origin and Development of the Chorale”

17. DRETZEL, Cornelius Heinrich 1697-1775

Des Evangelischen Zions Musicalische Harmonie, Oder: Evangelisches Choral-Buch Worinnen Die wahre Melodien, derer so wohl in denen beeden Marggraffthümern Bayreuth und Onoltzbach [!Ansbach], als auch in der Stadt Nürnberg, deren Gebiete nnd[!] andern Evangelischen Gemeinen üblichen Kirchen-Lieder ... zusammen getragen, und mit einem Signirten Baß versehen zufinden, beedes zum Gebrauch bey dem oeffentlichen Gottesdienst auf Orgeln ... Nebst einem Anhang und Historischen Vorrede / Von Ursprung, Alterthum, und sondern Merkwürdigkeiten des Chorals. [Copyist manuscript].



Small oblong quarto. Contemporary half mid-tan calf with teal blue boards. Notated in black ink on 8-stave rastrum-ruled paper. 1f. (recto title, verso contents), [xxiii] (preface), [i] (blank), 449 (music), [i] (blank) pp. Binding worn rubbed, and bumped; spine lacking; boards detached. Occasional minor stains; several signatures loose. In very good internal condition overall.

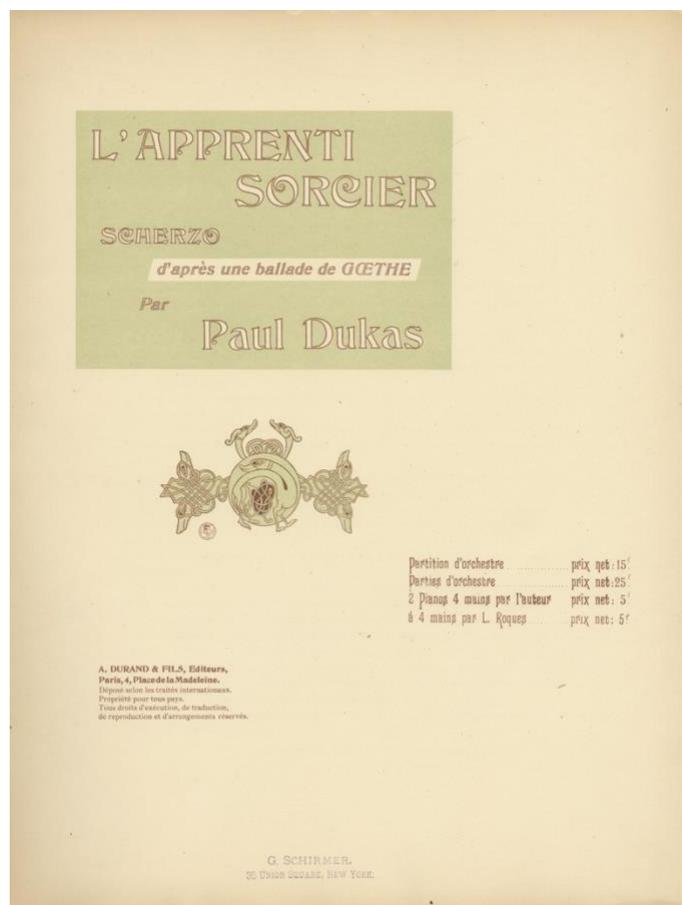
Dated 1844 in manuscript on title.

Copyist manuscript of the work originally published in 1731 by Wolfgang Moritz Endters seel. Tochter, Mayrin und Sohn in Nuremberg. On two staves with melody in soprano clef and figured bass in bass clef. Some tunes texted; most tunes without text underlay but with text incipits. Most pages with eight staves, occasionally fewer.

Dretzel hailed from a Nuremberg family of musicians (MGG I, vol. 3, cols. 807-8). He seems to have spent his entire life in Nuremberg, but it is possible that he studied with J.S. Bach in Weimar before 1717. He identifies himself on the title of the present publication as "Organ[ist] zu St. Æg[idien]" (organist at St. Egidien church), where he succeeded Wilhelm Pachelbel, Johann Pachelbel's son, in 1719. He later served at St. Lorenz and St. Sebaldus. The preface, simply signed "Der Autor," is not by Dretzel but by Wilhelm Schmidt, a Lutheran clergyman in Nuremberg.

The publication copied here draws on a variety of earlier printed and manuscript sources, by Hans Leo Haßler, Johann Staden, and Sigmund Theophil Staden among others. It was intended for use in the Lutheran territories of Franconia. The table of the "Anderes Register" has columns for Nuremberg, Altdorf (a town under Nuremberg rule), Bayreuth, Onol[t]zbach (Ansbach), and "Hällisch" (free imperial city of Hall, now Schwäbisch Hall), providing a synopsis of their repertoires.

"[Dretzel's edition] contains over 900 melodies with basso continuo, most of them appearing in print for the first time, in the various versions in which they were sung at Nuremberg, Bayreuth and Ansbach. For songs without a traditional melody Dretzel wrote new versions 'in the traditional manner' ('auf ordinaire Art'). His preface, in which he presented his work 'to the glory of God' and for 'the furtherance of true devotion' and 'the pleasure of gentlemen dilettantes', is as a practising musician he took up positions on many questions of liturgical interest and ended the discussion with detailed instructions about thoroughbass." Lini Hübsch-Pfleger in *Grove Music Online*. (41014) \$400



“Rapidly Established ... in the International Concert Repertory”

18. DUKAS, Paul 1865-1935

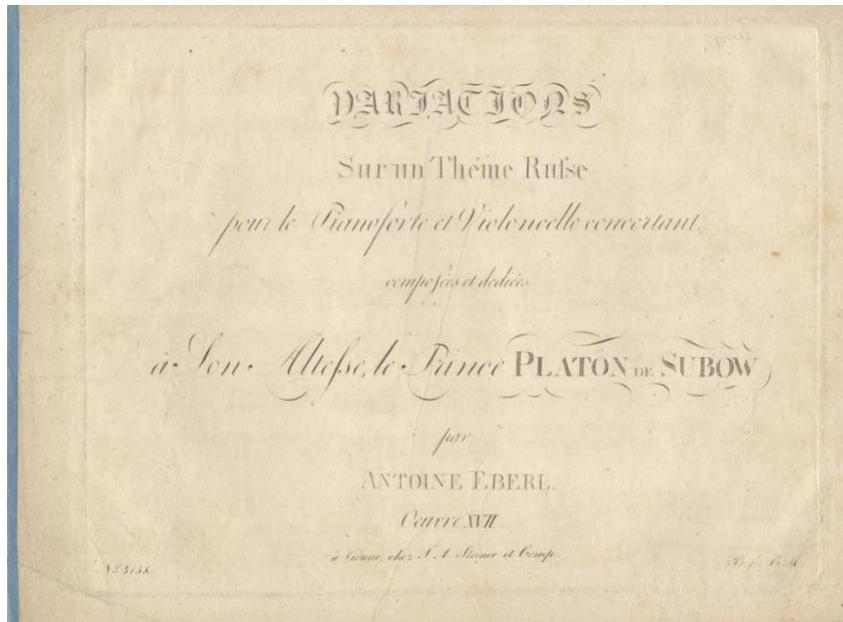
L'Apprenti Sorcier. Scherzo d'après une ballade de Goethe ... Partition d'orchestre ... prix net: 15f. Parties d'orchestre ... prix net: 25f. 2 Pianos 4 mains par l'auteur ... prix net: 5f. à 4 mains par L. Roques ... prix net: 5f. [Full score].

Paris: A. Durand & Fils [PN D. & F. 5302], [ca. 1897].

Large folio. Black cloth-backed publisher's stiff ivory wrappers printed in light green and brown. 1f. (recto title printed in light brown and green, verso blank), 1f. (recto scenario, verso publisher's note), 74 pp. With "L. Parent, Gr. ... Imp. Delanchy, Fg. St. Denis, 51, 53" and publisher's monogrammatic handstamp to foot of final page of music. Publisher's catalogue of works by Vincent D'Indy laid down to verso of lower wrapper. Wrappers slightly worn and soiled; small G. Schirmer, New York handstamp to lower margin of free front endpaper and title.

First Edition, early issue. Fuld p. 522 (citing a copy with a drawing of a lyre to rear outer wrapper). The present copy lists the 2-piano 4-hand arrangement by the composer on both the upper wrapper and the title.

"French composer, critic and teacher. Dukas was not only an influence on many French 20th-century composers and others such as Zemlinsky and Berg, but also remains important in his own right. His reputation rests on only a small number of compositions, notably the Piano Sonata, Ariane et Barbe-bleue, the ballet La Péri and L'apprenti sorcier. Dukas's influence as a critic, from 1892 to 1932, can be compared with Debussy's; his informed opinions reveal great sensitivity to the musical and aesthetic changes that took place during the period. ... Following the première [of L'Apprenti Sorcier] conducted by the composer at a concert of the Société Nationale on 18 May 1897, it." Manuela Schwartz and G.W. Hopkins in *Grove Music Online*. (41108) \$450



“A Significant Forerunner of the Romantic Era”

19. EBERL, Anton 1765-1807

Variations Sur un Thème Russe pour le Pianoforte et Violoncello concertant composées et dédiées à Son Altesse le Prince Platon de Subow ... Oeuvre XVII ... Pr .. C. M. [Set of parts].

Vienne: S. A. Steiner et Comp. [PN S. u. C. 4158. H.], ca. 1825.

Oblong folio. Blue wrappers. Engraved. Piano part lacking upper wrapper; cello part lacking both wrappers, with spine reinforced with thin strip of green paper. Occasional small stains and minor soiling; final signature of piano part partially detached.

Pianoforte: [i] (title), 2-11, [i] (blank) pp.

Violoncello: [i] (blank), 2-6 pp.

Not in Weinmann or OCLC.

Eberl, an Austrian pianist and composer, "displayed great musical talent at an early age and gave private piano recitals in Vienna at the age of eight. His father at first made him study law, but sudden bankruptcy left the family unable to pay for the law examination, thereby permitting him to study music in earnest. He may have been a pupil of Mozart, who befriended and encouraged him. On 9 March 1784 he gave his first public recital in Vienna, and three years later his first stage work, Die Marchande des Modes, allegedly drew the praise of Gluck. ...

Eberl made concert tours of Germany in the winter of 1795–6, with Constanze Mozart and her sister Aloysia Lange, and in 1806, when he performed some of his works for two pianos with the young Meyerbeer in Berlin. Between these tours Eberl stayed twice in St Petersburg (1796–9, 1801–2) as a pianist, piano teacher, entertainer of the Russian royal family and Kapellmeister. Apparently he held this last position only in Russia, where he established a reputation as a fine musician. In St Petersburg in December 1801 he conducted three highly successful performances, among the earliest in Russia, of Haydn's Creation.

After his return to Vienna Eberl produced a series of instrumental works to highest critical acclaim, and was generally held to be the equal of Beethoven. His piano concertos and last two symphonies opp. 33–4 were

compared favourably with similar works by Haydn, Mozart and Beethoven; the E♭ Symphony, performed at the première of Beethoven's 'Eroica', was judged the better of the two. When Eberl died, at the age of 41, the *Allgemeine musikalische Zeitung* remarked that the early death of an artist had seldom been so generally regretted as his was.

Although Eberl was highly regarded as a theatre composer (his *Die Königin der schwarzen Inseln* was praised by Haydn), most of his stage works are lost. The largest group of his extant compositions, the piano works, exhibits not only an early dependence on the influence of Mozart, but his departure from the style of his teacher towards a more Romantic idiom. The seven piano sonatas alone are sufficient reasons to restore his name to a prominent place among composers active in Vienna at the time of Beethoven. The last three sonatas opp. 27, 43 and 39, the *Fantasia* op. 28 and the *Toccata* op. 46 are worthy of the attention of any pianist of merit. His most outstanding work for piano solo, the *Sonata in G minor* op. 39, was published shortly after his death to high acclaim; its many moments, especially formal peculiarities, which seem to foreshadow Franck, Chopin and Liszt, show Eberl to be a significant forerunner of the Romantic era." A. Duane White in *Grove Music Online* (41042) \$375

First Edition of the "Enigma" Variations

20. ELGAR, Edward 1857-1934

[*Enigma*] *Variations on an Original Theme for Orchestra* ... (Op. 36.). Full Score.

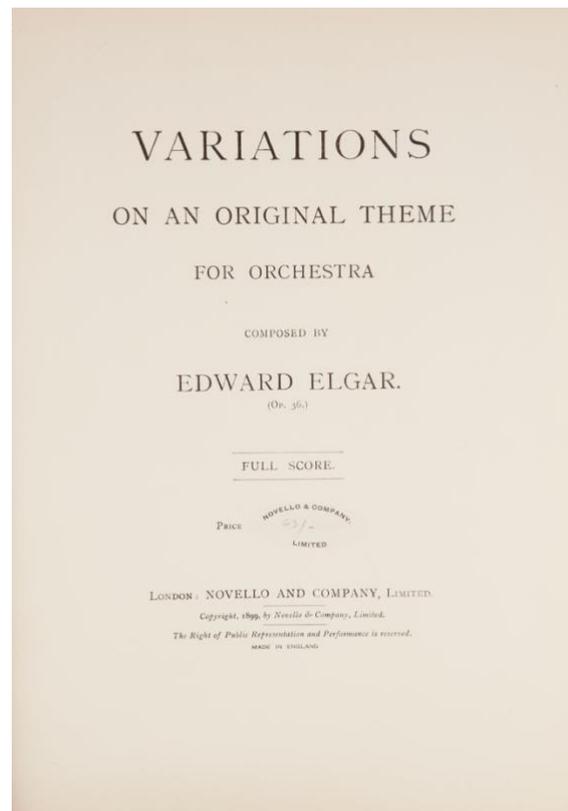
London: Novello and Company, Limited [without PN], 1899.

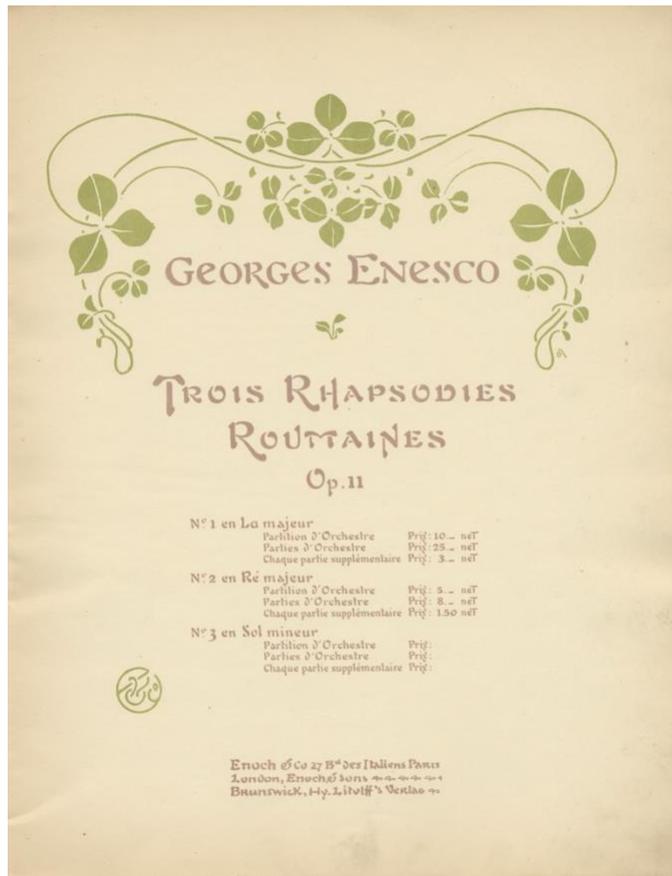
Folio. Original publisher's black textured cloth-backed light green printed boards. 1f. (recto title, verso blank), 1f. (recto "Dedicated to My Friends Pictured Within. Malvern, 1899."), 128 pp. With neat conductor's markings in red pencil to many pages; manuscript identification in blue ink to head of first page of each of the 14 variations identifying each dedicatee, the last being a portrait of the composer himself. Binding very slightly worn, rubbed, and bumped. A very good copy, printed on high quality paper.

First Edition. Scarce. Without New York address in imprint. Sonneck: *Orchestral Music* p. 113. Kennedy pp. 283-284.

The "Enigma" Variations were first performed at St. James Hall, London on 19 June 1899 with Hans Richter conducting and later with an extended finale at the Worcester Festival on 13 September 1899 under the composer.

"The work was his self-discovery: after trying on 13 personalities over his theme, in the 14th variation he 'came to himself'. Each is a delicious character-piece capturing Elgar's feelings about 'C.A.E.', 'Nimrod', 'Dorabella', 'B.G.N.' and the other friends. His sureness of voice matches his technical skill. The variations are motivic, and do not necessarily retrace the theme's harmonic ground-plan. ... 'Nimrod' is among Elgar's most impassioned utterances, a great-hearted melody. ... There are 'dark sayings' at points in the Variations, but in sum it is the lightly-worn skill, the spontaneity of the theme's transformations, and the natural thinking in orchestral terms that give the work its lustre." Diane McVeagh in *Grove Music Online*. (41051) \$550





The Composer's "Best-Known Compositions"

21. ENESCO, Georges 1881-1955

Trois Rhapsodies Roumaines Op. 11 ... No. 2 en Ré majeur. [Full score].

Paris: Enoch & Co. [PN E. & C. 6060], [1909].

Folio. Publisher's linen-backed stiff dark ivory wrappers printed in light purple and green with decorative Art Nouveau element at head. 1f. (recto title printed in light purple and green with decorative element at head, verso blank), 30 pp. Wrappers slightly worn and browned, more heavily at margins, with numerical annotation in faint red pencil to upper outer corner of upper; split at hinge. Very minor internal wear and browning.

First Edition. Rare. Fuld p. 479.

"The two Romanian Rhapsodies, Op. 11, for orchestra, are George Enescu's best-known compositions. They were written in 1901, and first performed together in 1903. The two rhapsodies, and particularly the first, have long held a permanent place in the repertory of every major orchestra. They employ elements of lăutărească music, vivid Romanian rhythms, and an air of spontaneity. They exhibit exotic modal coloring, with some scales having 'mobile' thirds, sixths or sevenths, creating a shifting major/minor atmosphere, one of the characteristics of Romanian music. They also incorporate some material found in the later drafts of Enescu's Poème roumaine, Op. 1.

At the New York World's Fair, on 8 May 1939 Enescu conducted a programme of Romanian compositions, which included his Second Romanian Rhapsody. The anonymous programme note stated: This is the second of the set of Trois Rhapsodies Roumaines, Op. 11, in which Enesco has remembered the folk songs of his own country. The first and best known of the set is in A major; the third is in G minor. Although subsequent sources have occasionally referred to this "Third Rhapsody", it does not appear ever to have existed." Wikipedia

(41047)

\$350

22. **EVANCE, William fl. ca. 1780**

A favorite Concerto for the Harpsichord or Piano Forte with Accompaniments, Dedicated to Mrs. Davison. Composed by William Evance Durham. Price 3[?]. [Keyboard part].

London: Printed by Longman & Broderip, No. 26 Cheapside And No. 13 Haymarket, [ca. 1782].

Folio. Disbound. 1f. (recto title, verso blank), 9, [i] ("Musical Publications Printed and Sold by Longman & Broderip at the Apollo No. 26, Cheapside & No. 13, Hay Market London") pp. Engraved. Slightly worn; small tears to margins of title repaired with archival tape; signatures separated at p. 4.

[?]First Edition, possibly preceding Hummel's Amsterdam edition of 1785. BUC p. 321. RISM E890.

Evance was a singer, harpsichordist, and composer. (41048) \$150



**A Fine Engraving
of the Noted Soprano Castrato**

23. **FARINELLI [Broschi, Carlo 1705-1782]**

Carlo Broschi detto Farinelli. Portrait etching and engraving by Joseph (Giuseppe) Wagner (1706-1752) after the oil painting by Jacopo Amigoni (ca. 1682-1752). Ca. 1735.

Half-length portrait of a young Farinelli turned quarter right with head facing the viewer, the subject within an oval border. Farinelli is dressed in a wig, embroidered jacket, waistcoat, shirt, and cravat. An open book of music at the foot of the border rests on a pedestal, with text below commencing "Partenope il produsse," the singer's name in the upper portion of the border. Image size 295 x 211 mm; sheet size 340 x 235 mm. Minor staining to upper left margin, just touching edge of impression; 1" tear to lower edge of margin; light central horizontal crease; minor imperfections. One of two states. This state without the engraver's name at lower right below the book of music and the artist's name. Both states with the date 1735 in the plate.

British Museum Registration number K,59.190.

"From 1724 to 1734 Farinelli achieved extraordinary success in many northern Italian



cities, including Venice, Milan and Florence. ... Attempts had been made to lure Farinelli to London since 1729. Handel failed to secure him for his company, but Farinelli signed a contract in 1734 with the competing company, where Porpora was the leading composer. From 1734 to 1737 he performed in operas by Porpora, J.A. Hasse and his brother, and his singing took the city by storm. The extensive commentary, public and private, is rarely less than ecstatic ... Farinelli was a legend even during his life. ...

A fine portrait of the distinguished soprano castrato, "the most admired of all the castrato singers." Ellen T. Harris in *Grove Music Online*. (41106) \$750

Early 18th Century Cantatas, with Attractive Engraved Title

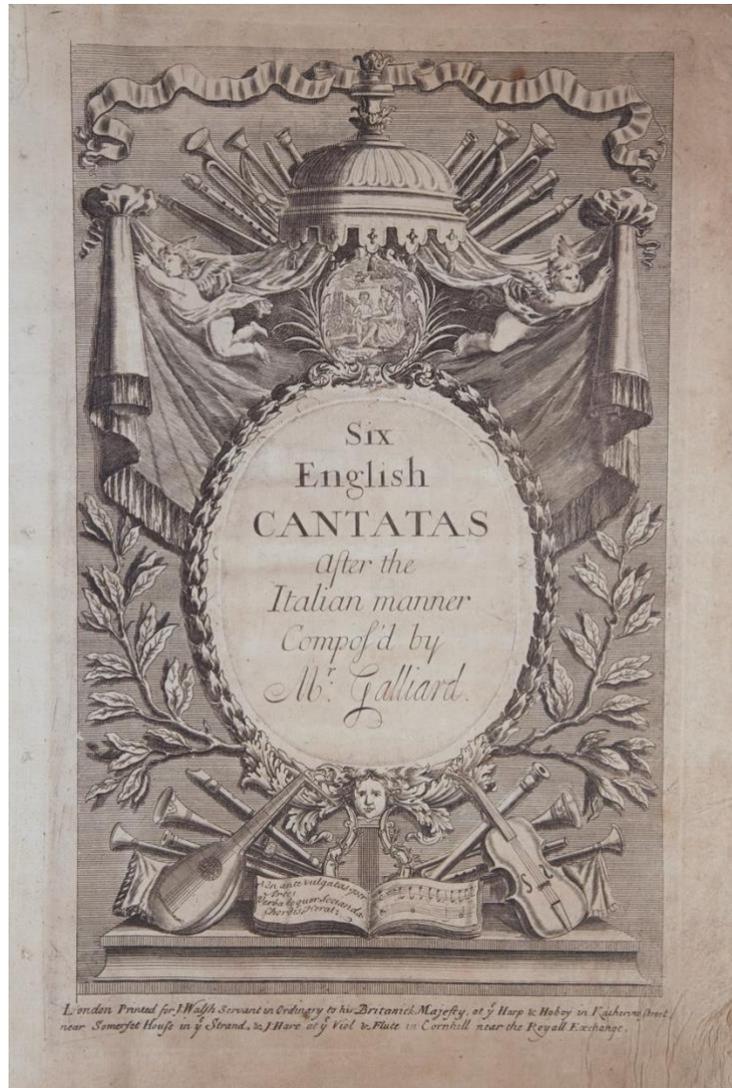
24. GALLIARD, John Ernest ca. 1687-1749

Six English Cantatas After the Italian Manner. [Score].

London: J: Walsh servant in Ordinary to his Britanick Majesty, at ye Harp & Hoboy in Katherine Street, near Somerset House in ye Strand, & J: Hare at ye Viol & Flute in Cornhill near the Royall Exchange, [1716].

Folio. Contemporary leather-backed marbled boards with manuscript title label to upper. 1f. (recto engraved passepartout title, verso blank), 1f. (recto dedication, verso blank), 28 pp. + 28 blanks interleaved. Engraved. Binding quite worn, rubbed, and bumped. Moderate browning, foxing, and small stains; inner margins reinforced with paper; small binder's holes.

Scored for solo voice and figured bass, with text by John Hughes, William Congreve, and Matthew Prior. **The elaborately engraved title** incorporates a flute, recorder, bassoon, trumpet, violin, lute, horticultural and architectural motifs, an open score with several bars of recitative scored for voice and basso continuo, without text, and the quotation "Non ante vulgatas per Artes / Verba loquor Socianda Chordis;" Walsh used this much-admired passepartout title with altered titling for a number of his publications.



First Edition. Smith 495, p. 144. BUC p. 358. RISM G233 and GG233 (4 copies in the U.S., at the University of California, Berkeley; the Eastman School of Music; the Library of Congress; and Harvard).

Galliard, a German composer and oboist, active in England, "certainly played a significant role in London's musical life in the first half of the 18th century. He was a founder-member of both the Academy of Vocal (later Ancient) Music in 1726 and the Royal Society of Musicians in 1738, directing the first performance of the former.

His translation of Tosi's singing manual is very felicitous, and he added some intelligent notes; he had known Tosi in London earlier in the century. Burney wrote of Galliard's music, 'I never saw more correctness or less originality ... Dr. Pepusch always excepted', but he was rather more generous elsewhere in his History, and both he and Fiske recognized Galliard and Pepusch as the leading composers of English theatre music before the 1730s. Charles Didbin thought Galliard had 'considerable genius', and if Dr Kitchener is to be believed, Handel in old age told the youthful Samuel Arnold that he had so high an opinion of Calypso and Telemachus that he would sooner have composed it than any of his own operas. The story must have become distorted in the telling, but Handel surely expressed admiration in some degree." Roger Fiske, revised by Richard G. King in Grove Music Online. (40745) \$850



**Early 17th Century Partbook
"Passionate Dedication to Music"**

25. GESUALDO DA VENOSA, Carlo ca. 1561-1613

Madrigali A Cinque Voci Del Venosa Libro Qvarto Nouamente Risstampato ... Basso. [Bass part only].

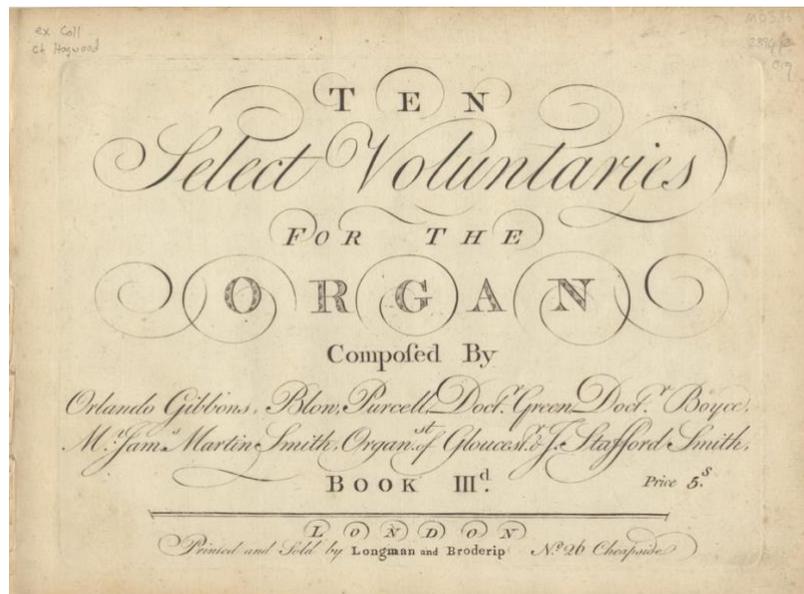
Venetia: Appresso Angelo Gardano, & Fratelli, 1611.

Small quarto. Early stencilled wrappers. 1f. (recto title within decorative woodcut border, verso dedication to Sig. Mio Osservandissimo), 21, [i] ("Tavola delli Madrigali") pp. With music typeset in diamond-head notation. Decorative and historiated woodcut initials throughout. With large woodcut printer's device to title incorporating a bear, lion, and motto in Latin. "Don Vincentio Rosso" in contemporary manuscript to blank foot of title.

Modern bookplate with initials "g b" with stylized illustration of a bird and water to verso of upper wrapper. Small tear to inner margin of upper wrapper repaired with archival tape; stitching holes to spines with very small holes. Slightly worn; uniform light browning and occasional staining; signatures detached; lower outer corners dampstained; upper margins slightly trimmed, just touching headlines in a few cases; verso of first leaf reinforced with early paper to outer margin, small tear to inner margin with early tape and archival tape repair, conjugate leaf reinforced with narrow strip of early paper to gutter; small tear to inner margin of first page of music repaired with archival tape to verso.

Second edition, second issue. Agee p. 338. OPAC SBN IT\ICCU\MUS\0152614. RISM G1737 (no complete copies in the U.S.).

Following the notoriety generated by the Italian nobleman and composer's "double aristocratic murder" of his first wife and her lover, "[Gesualdo's] passionate dedication to music, which until then had been cultivated in semi-secrecy (his first book of madrigals was originally published under the name of Gioseppe Pilonij), also became renowned." Lorenzo Bianconi, revised by Glenn Watkins in *Grove Music Online*. (41099) \$3,750



From Christopher Hogwood's Collection

26. **GIBBONS, Orlando 1583-1625; John Blow 1649-1708; Henry Purcell 1659-1695; Maurice Greene 1696-1755; William Boyce 1710-1779; James Martin Smith fl. 1780; John Stafford Smith 1750-1836**
Ten Select Voluntaries for the Organ ... Book III. ... Price 5s.

London: Printed and Sold by Longman and Broderip, No. 26 Cheapside, ca. 1780.

Oblong folio. Disbound. 1f. (recto title, verso blank), [i] (blank), 2-29, [i] (blank) pp. Engraved. Light pencil markings ("o," etc.) at the start of each piece. Slightly worn; small crease to upper edge of first and last leaves; very occasional minor soiling and scattered foxing; lower portion of first three leaves detached.

Provenance

Noted conductor, harpsichordist, and musicologist **Christopher Hogwood** (1941-2014).

Rare. JISC (1 copy only, at The British Library). RISM Recueils Imprimés XVIIIe Siècle, p. 354.

Gibbons "was a leading composer of vocal, keyboard and ensemble music in early 17th-century England." John Harper and Peter Le Huray in *Grove Music Online*. Blow was an English composer, organist and teacher. "By his mid-20s he had become the foremost musician in England, and in later years he was the elder statesman of the Restoration school, whose chief luminary was Henry Purcell." Bruce Wood in *Grove Music Online*. Purcell "was one of the most important 17th-century composers and one of the greatest of all English composers." Peter Holman and Robert Thompson in *Grove Music Online*. Greene was an English composer and organist. "Though remembered chiefly for his church music, he was also an important composer of keyboard music, songs, and extended vocal works." H. Diack Johnstone in *Grove Music Online*. Boyce was an English composer, organist, and editor. "Though formerly best known for some of his anthems and his editing of *Cathedral Music* (1760–73), the significant contribution he made to instrumental music, song, secular choral and theatre music in England is now widely recognized." Ian Bartlett and Robert J. Bruce in *Grove Music Online*. John Stafford Smith, an English musicologist and composer "is now chiefly remembered for his pioneering work as a musical antiquary. He began early to collect old music manuscripts and editions, and he placed his collection and his knowledge at the disposal of Sir John Hawkins, who acknowledged his debt to him in the preface to his *General History of the Science and Practice of Music* (1776–89). Smith transcribed and edited many of the music examples in that work. In 1779 he issued *A Collection of English Songs*, composed about the year 1500. Taken from MSS. of the same age, which was perhaps the first scholarly edition printed in England. He continued to build a collection of music that is priceless by today's standards, but was probably acquired at little cost. It included the *Mulliner Book*, the *Old Hall MS* (which he bought in 1813), and the copy of the *Ulm Gesangbuch* (1538) formerly owned by J.S. Bach and presented to Smith by C.P.E. Bach at Hamburg in 1772. ... Smith was much more than a mere collector; in Young's words, he was 'virtually the first English musicologist'. One might go further and say he was the first musicologist of any nationality, since England was in the forefront of musical antiquarianism." Nicholas Temperley in *Grove Music Online*. (41102) \$350

**“Among the Most Respected Composers in France
During the Second Half of the 19th Century”**

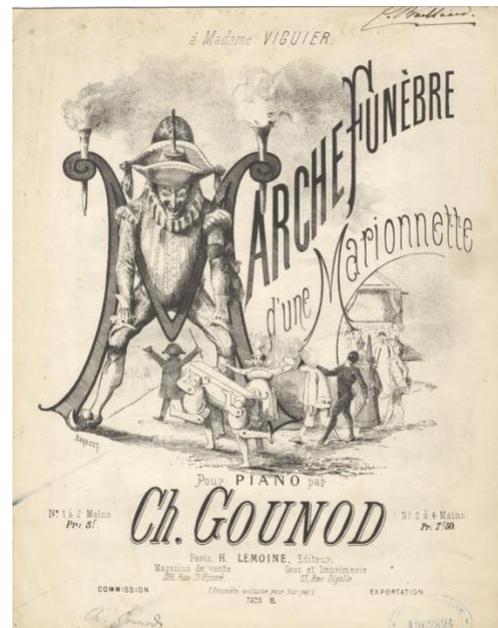
27. GOUNOD, Charles 1818-1893

Marche Funèbre d'une Marionnette Pour Piano ... à Madame Viguier ... No. 1 à 2 Mains Pr: 3f ... No. 2 à 4 Mains Pr. 7f. 50. [Piano solo].

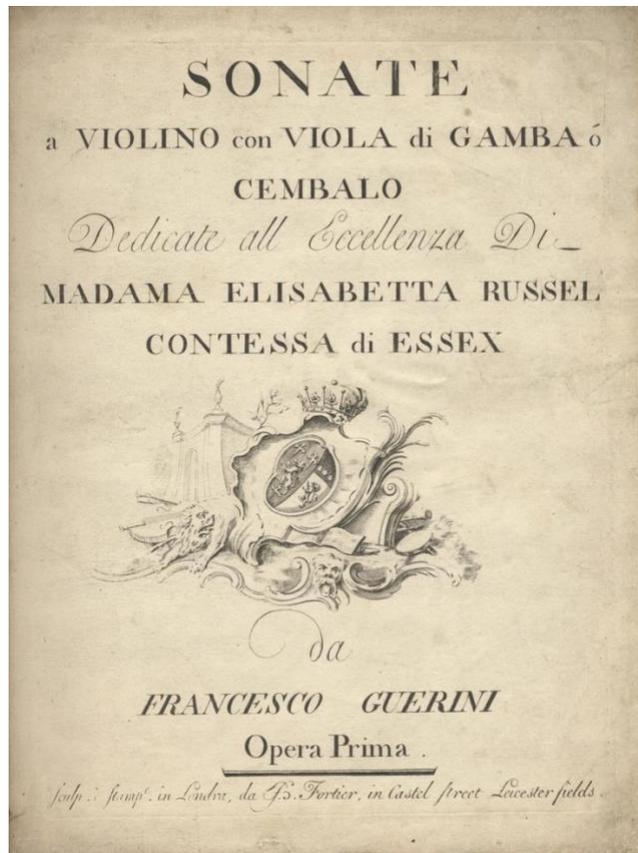
Paris: H. Lemoine, Editeur. Magasins de vente, 256, Rue St Honoré ... Gros et Imprimerie, 17, Rue Pigalle [PN 7523], [1873].

Folio. Disbound. [i] (illustrated title by Barbizet with marionettes, torches, and commedia dell'arte characters), 2-7, [i] (blank) pp. With Gounod's facsimile signature handstamp and handstamp "A962824" to foot of title; early signature to head of title. Slightly worn and browned; very minor staining to upper portion of blank inner margin; small stain to blank inner lower margin of p. 7; signature to title slightly trimmed.

First French edition, published one year after the English edition. Fuld p. 239.



"Best known today as the composer of the opera *Faust* and an *Ave Maria* descant to the first prelude of J.S. Bach's *Das wohltemperirte Clavier*, Gounod wrote in most of the major genres of his day, sacred and secular. That his reputation began to wane even during his lifetime does not detract from his place among the most respected and prolific composers in France during the second half of the 19th century." Steven Huebner in *Grove Music Online*. (41054) \$85



Guerini's Opus 1
"A Widespread Reputation"

28. GUERINI, Francesco ca. 1710-1780

Sonate a Violino con Viola di Gamba ó Cembalo Dedicato all' Eccellenza Di Madama Elisabetta Russel Contessa di Essex ... Opera Prima.

Londra: Sculp. & Stampe ... da B. Fortier, in Castel Street Leicesterfields, ca. 1740.

Folio. Marbled boards with white paper label to spine with titling gilt. 1f. (recto title, verso blank), 1f. (recto dedication, verso blank), [i] (blank), 7, [i] (blank), 8-25, [i] (blank), 26-30, [i] (blank), 31-35, [i] (blank) pp. Engraved. On thick laid paper. With fine engraved armorial device to title. Manuscript music to three blank staves of p. 11 (a scale with note names, and a minuet, both in tenor clef). Light uniform browning; occasional small stains, minor soiling, and foxing.

[?]Second edition. BUC p. 408. Lesure p. 268 (London, ca. 1740; Paris, 1740). RISM G4850 (citing precedence as Amsterdam, 1740; London, ca. 1740; Paris, undated).

Guerini was an Italian violinist and composer. "Gerber said he was in the service of the Prince of Orange at The Hague from 1740 to 1760. The title-pages of his opp. 4 and 5 describe him as 'M. Guerini de Naples [or Napolitano], musicien de l'Ambassadeur d'Hollande'. He settled in London in the early 1760s and probably remained there until his death. His music ... seems to have had a widespread reputation; works of his were published in Holland, Paris, London and Edinburgh." Peter Platt in *Grove Music Online*

An unusual and interesting musical imprint from the printshop of the French engraver B. [?Benjamin] Fortier, who worked in England for just five years, from 1735-ca. 1740. According to Smith & Humphries, this is the only publication that bears the Castel Street address. (40740) \$850

**Gyrowetz's Opus 1
"A Promising Young Composer"**

29. GYROWETZ, Adalbert 1763-1850

*Six Quatuors pour deux Violons Alto & Basse
Composés Par Mr. A. Girowetz Elève de Mr. Haydn
Œuvre 1er. Prix 9th. [Set of parts].*

Paris: Chez Imbault, Rue S. Honoré près l'Hôtel d'Aligre, au Mont d'Or No. 627 [PN 156], [1788].

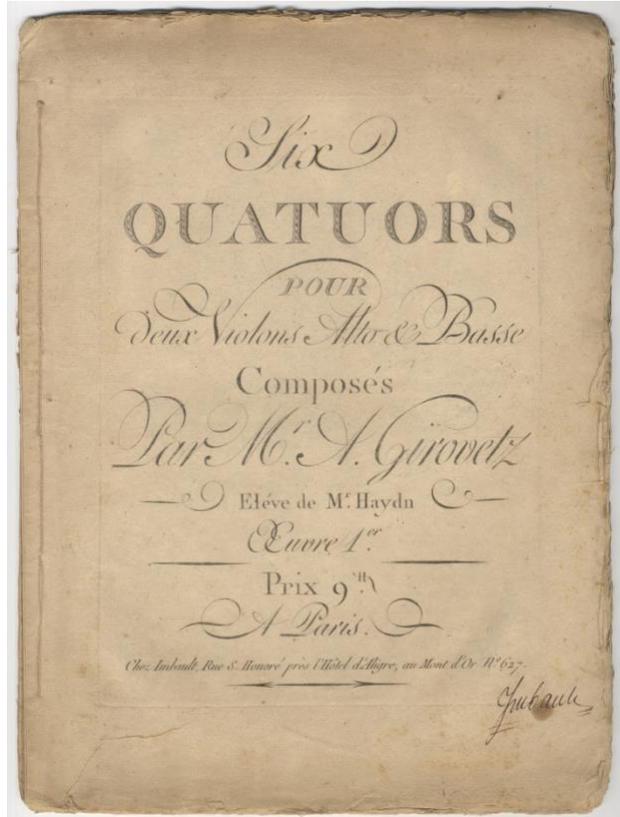
Folio. Sewn. Engraved. Untrimmed. With publisher's signature to foot of title of Violino primo part. Slightly worn; uniform moderate browning; edges dusty and frayed; minor to moderate foxing and occasional small stains to blank margins. Quite a nice copy overall, untrimmed. With publisher's signature to foot of title of *Violino primo* part.

Violino primo: 1f. (recto title, verso blank), [i] (blank), 2-24 pp.

Violino secondo: [i] (title), 2-20 pp.

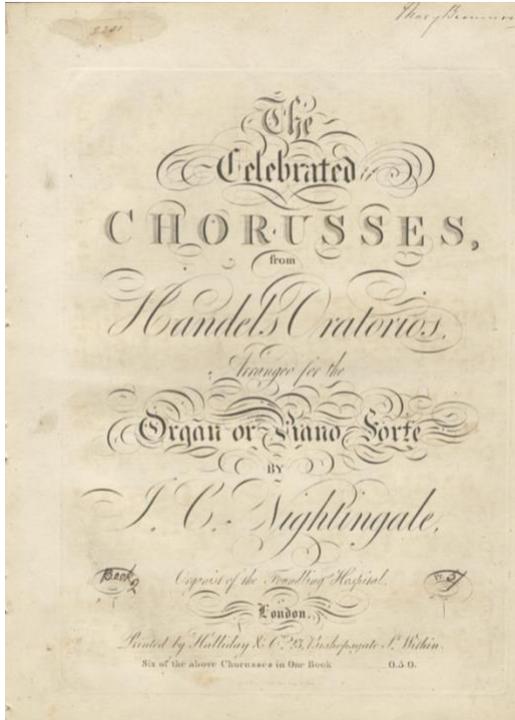
Viola: [i] (title), 2-19, [i] (blank) pp.

Violoncello: [i] (title), 2-18 pp.



First Edition. Lesure p. 273. BUC p. 412. RISM G5346 and GG5346 (no copies in the U.S.).

Gyrowetz was a Bohemian composer and conductor. "His father, a choirmaster, taught him singing and the violin and he later studied the organ and thoroughbass with Haparnorsky, a church organist and composer. His earliest compositions include serenades, sacred works and string quartets. ... A promising young composer, Gyrowetz left the region and travelled to the principal music centres of Europe: Vienna, Italy, Paris, London, and then back to Vienna. During his first visit to Vienna, in either late 1785 or 1786, he made the acquaintance of Haydn, Dittersdorf, Albrechtsberger and Mozart; he developed a warm relationship with Mozart, who performed one of his symphonies at a subscription concert. In the service of Prince Ruspoli he travelled to Italy, where he met Nardini in Florence and Goethe in Rome. He composed six string quartets which, without his knowledge, were published in Paris by Imbault as his op. 1." Adrienne Simpson, revised by Roger Hickman in Grove Music Online. (40752) \$450



With Choruses from the Oratorios

30. HANDEL, George Frideric 1685-1759

The Celebrated Chorusses, from Handel's Oratorios, Arranged for Organ or Piano Forte by J. C. Nightingale, Organist of the Foundling Hospital ... [Book 2] ... Pr. [5/] ... Six of the above Chorusses in One Book _ 0.5.0. [Keyboard arrangements of vocal choruses].

London: Printed by Halliday & Co., 23, Bishopsgate St. Within, ca. 1825.

Folio. Disbound. [i] (series title), 18-34 pp. Engraved. Watermark dated 1824. With "Mary Beaumont" in contemporary manuscript to upper outer corner and small label to upper inner corner of title "2201."

Title very slightly soiled and stained; slightly trimmed.

Contains seven choruses: *Hallelujah Chorus (Messiah); Awake the Trumpet (Samson); Fix'd in His Everlasting Seat (Samson); Moses and the Children of Israel (Israel in Egypt); I will Sing Unto the Lord or The Horse and His Rider (Israel in*

Egypt); He Gave Them Hailstones for Rain (Israel in Egypt); and And He Shall Purify (Messiah).

Third edition. OCLC 24826210. (41068)

\$150

Hasse & Pergolesi With Contemporary Bookplate and Ownership Signature

31. HASSE, Johann Adolf 1699-1783

The Famous Salve Regina. [Score].

London: Printed for & Sould[!] by I: Walsh Musicall[!] Instrument maker in Ordinary to His Majesty at the Golden Harp & Hoboy in Catherine Street near Summerset[!] house in ye Strand, [1740].

1f. (recto title, verso blank), [i] (blank), 14, [i] (blank) pp.

With elaborate passepartout title by I. Collins incorporating a lute, guitar, violin, viola da gamba, tromba marina, harp, bassoon, tambourine, trumpet, two winged cherub instrumentalists playing trumpet and lute, and a harpsichord viewed from its keyboard with an open book of music containing a passage for a solo instrument and continuo.

First Edition. Smith and Humphries 817, p. 184. BUC p. 452. RISM H2238 and HH2238 (4 copies in the U.S., at Harvard, Yale, the University of Pennsylvania, and the Library of Congress).

"For several decades [Hasse] was the most widely admired composer of opera seria in Italy and German-speaking lands. His finest operas, written between the mid-1720s and the late 1760s, represent a highly systematized, rational style; they were handsomely produced and sung at leading theatres. ... Copies of the Salve regina in A, sung by Farinelli in London and published there in 1740, indicate that it was composed for an Incurabili soloist in 1736." Sven Hansell in Grove Music Online



Bound with:

PERGOLESI, Giovanni Battista 1710-1736

[*Stabat Mater*]. London: I: Walsh [1749]. 1f. (recto title, verso blank), [i] (blank), 2-26 pp. With same passepartout title as above with title in contemporary manuscript (with one word cancelled below titling).

First Edition. Paymer 77. Smith and Humphries, 1195, p. 267 ("Stabat Mater. Compos'd by Sigr. Pergolesi"). BUC p. 771. RISM P1348 and PP1348.

Pergolesi "was a leading figure in the rise of Italian comic opera in the 18th century. ... The 'Stabat mater' for two solo voices and strings, his most famous work, was evidently written in competition with Alessandro Scarlatti's 'Stabat mater' for the same voices and instruments. A comparison between the works shows Pergolesi's new approach to the concertante vocal movement and his development of the 'church aria', as well as the earliest application to sacred music of the style of expressive sensibility. The work stirred considerable controversy at home and abroad for its religious propriety and musical style. Padre Martini's traditional views towards counterpoint incited some to criticize Pergolesi's setting, while others found it 'galant', expressive and new." Helmut Hucke, and Dale E. Monson in Grove Music Online

With "N Curzon" in contemporary manuscript to head of both titles (most probably Nathaniel Curzon 1726-1804, First Baron Scarsdale) and attractive engraved armorial bookplate of the Curzon family to front pastedown incorporating a shield, crown, two female figures, and the motto "Recte et Suaviter."

Folio. Contemporary dark tan calf-backed marbled boards with dark red leather title labels gilt to both boards, raised bands on spine. Engraved.

Binding slightly worn, rubbed, and bumped; very minor loss to head and tail of spine. Minor to moderate browning and foxing; occasional small stains and soiling. (40738) \$1,750

By Gustav Holst's Great-Grandfather

32. **HOLST, Matthias von 1767-1854**
The Frogmore Divertimento ... Pr. 3s. [Piano solo].

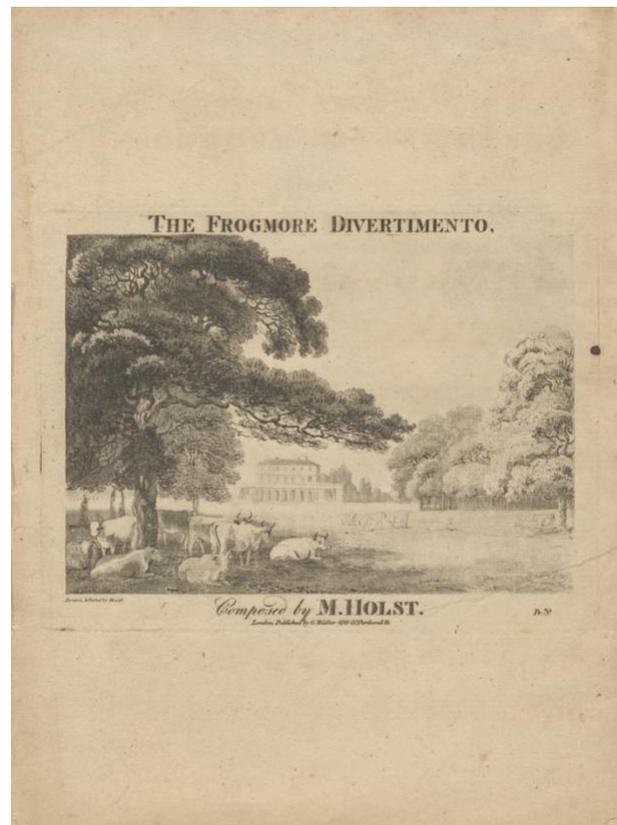
London: G. Walker, 106 Gt. Portland St., ca. 1809.

Folio. Disbound. 1f. (recto title, verso blank), 8, [i]
("Catalogue of the Musical Works of M. Holst.
Published and Sold by G. Walker") pp. Engraved.
Slightly worn and browned; occasional small stains;
first and last leaves detached; minor creasing to title.
With attractive pastoral aquatint engraving
"Drawn, & Etched by Hewitt," incorporating cows,
trees, and a country estate to title.

A medley, including the following movements:
Minuet, Allegro, Waltz, Allegro, Siciliano, Allegro,
Waltz.

First Edition. OCLC 1061722677.

Matthias von Holst was the great-grandfather of composer Gustav Holst (1874-1934). Nathaniel Rogers Hewitt (1783-1841) was a British engraver active in London during the first half of the 19th century. (41056)



With Striking Lithographic Illustrated Title

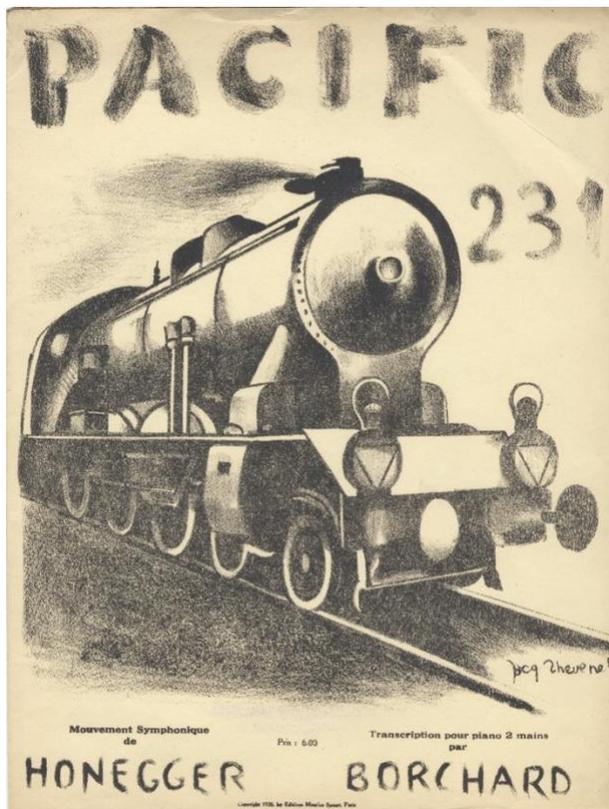
33. **HONEGGER, Arthur 1892-1955**
Pacific 231 Mouvement Symphonique ... Transcription pour piano 2 mains par Borchard. [Piano solo].

Editions Maurice Senart [PN 7028], 1926.

Folio. Unbound, as issued. Publisher's pictorial wrappers with striking lithographic illustration of a locomotive by Jacques Thevenet, signed in the stone by the artist. 13, [iii] (blank) pp. Slightly worn and creased; occasional minor soiling to lower outer corners.

First Edition in this form. Spratt 48.

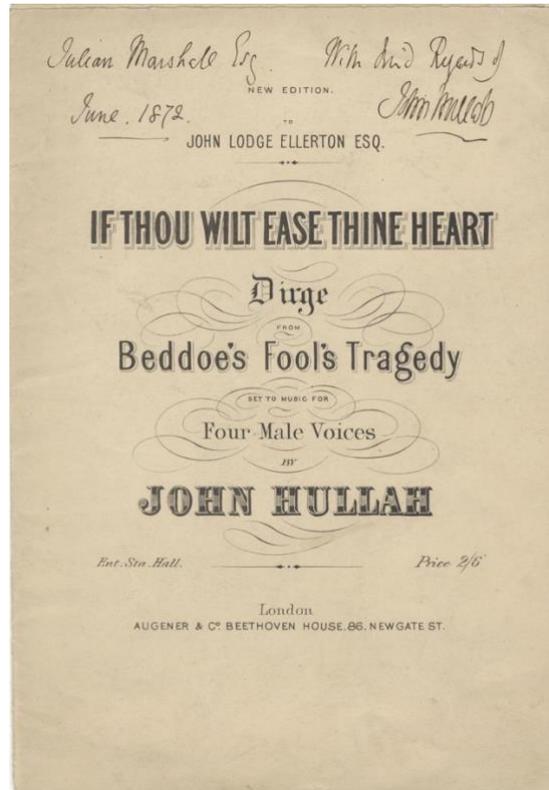
"A member of *Les Six*, [Honegger's] serious-minded musical aesthetic was entirely different from that of others in the group. He developed unusual musical and dramatic forms in large-scale works for voices and orchestra, and was one of the 20th century's most dedicated contrapuntists, with a clear indebtedness to Bach. His language is essentially tonal but characterized by a highly individual use of dissonance.



Despite his admiration for Debussy and Ravel, his music is often rugged and uncompromising." Geoffrey K. Spratt in Grove Music Online

Thenevet (1891-1989) was a noted French painter and illustrator. (41067)

\$300



34. HULLAH, John 1812-1884

If Thou Wilt Ease Thine Heart Dirge from Beddoe's Fool's Tragedy Set to Music for Four Male Voices ... New Edition to John Lodge Ellerton Esq. ... Price 2/6. [Vocal score].

London: Augener & Co. Beethoven House. 86. Newgate St., [1863].

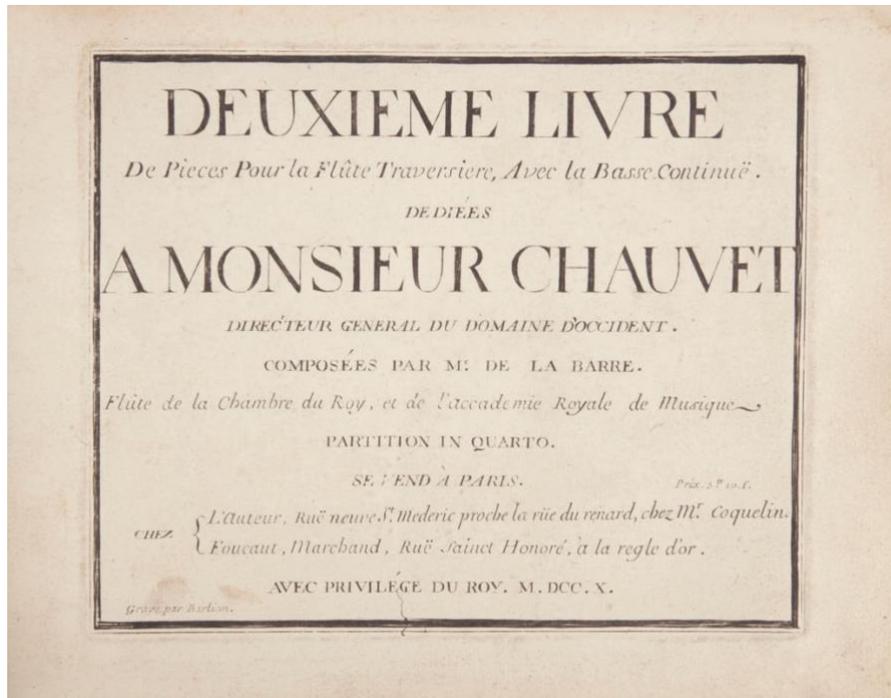
Large octavo. Unbound. 1f. (recto title, verso blank), 9, [i] (blank) pp. Wrappers partially split at foot; minor soiling to final leaf. Scored for two tenor and two bass voices, with piano accompaniment.

Presentation copy inscribed by the composer "With kind Regards of John Hullah" at upper outer corner of title; signed and dated June 1872 by noted antiquarian music collector Julian Marshall (1836-1903) at upper inner corner of title.

JISC (1 copy only, at Oxford University).

Hullah was an English teacher and composer. "[He] published many music textbooks, essays and papers, edited several pioneer collections of early choral and vocal music, and wrote numerous songs, two of which, O that we two were Maying and The Three Fishers, were to enjoy popularity for a century." Bernarr Rainbow in Grove Music Online. (41059)

\$75



“Established a Flute Style that Persisted until the Middle of the 1720s”

35. LA BARRE, Michel de ca. 1675-1743 or 1744

Deuxieme Livre De Pieces Pour la Flûte Traversiere, Avec la Basse Continuë Dediées A Monsieur Chauvet Directeur General du Domaine D'Occident Composées Par Mr. de la Barre Flûte de la Chambre du Roy, et de l'Accademie[!] Royale de Musique Partition in Quarto ... Gravé par Barlion. [Score].

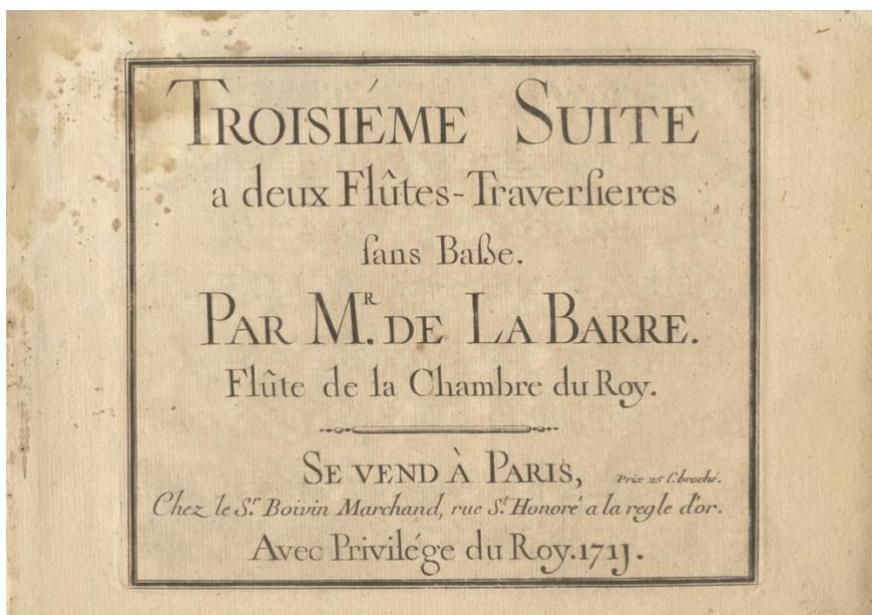
Paris: Chez L'Auteur Ruë neuve St. Mederic proche la rüe du renard, chez Mr. Coquelin. Foucaut, Marchand, Ruë Sainet[!] Honoré, à regle d'or. Avec Privilège du Roy, 1710.

Oblong quarto. Full contemporary vellum with raised bands on spine. 1f. (recto title, verso blank), [i] (dedication), 53, [i] (privilege) pp., with table to lower portion of final page of music. Engraved, with music in diamond-head notation. Contemporary annotation in pencil to recto of blank preliminary leaf "Musiciens & bonnes sans rejupes" (musicians and maids without skirts) and to recto of rear free endpaper "Les musiciens e garde bien de devenir fours et de [?]letera." (musicians are careful not to become fools and [?]). Binding worn, rubbed, bumped, soiled, and stained, with small portions of vellum lacking to outer edge of lower board; endpapers worn, soiled, foxed and stained. Occasional internal soiling, foxing, and small stains, mainly to blank margins; title moderately soiled; occasional dampstaining; minor loss to small blank lower margin of pp. 21/22.

First Edition. Lesure p. 353. BUC p. 586. RISM L21 and LL21 (2 copies only in the U.S., at Sibley Music Library at the Eastman School of Music and the Library of Congress).

La Barre was a French composer and flautist. "As his first instrumental work, a set of six trio suites for violins, flutes, oboes and continuo, was published in 1694, it seems likely that he was born by c1675. The first reference to him as a musician dates from 1699, when the painter André Bouys presented to the Salon nine portraits, one of which was entitled 'M. Labarre, ordinaire de l'Académie de Musique'. ... According to Claude Parfaict, he was regarded as the best flautist of his time, and was particularly celebrated for his very expressive playing. ... By 1710, when La Barre brought out his second book of flute solos, he had already published three books of trios, numerous songs, and two suites for two unaccompanied flutes, a genre which he was the first in France to establish and which was to occupy him almost exclusively for the rest of his career. ... The preface to his epoch-

making first book of solo flute suites describes La Barre's intention of bringing his instrument to perfection, following the model of Marin Marais who had done so much for the perfection of the viol. It also contains the first information in print about slurring and ornamentation on the transverse flute. Most of the suites in this book have eight or nine movements, and each begins with a prelude and allemande pair (fig. 1). The other movements include dances of various types, rondeaux, airs and pieces with only names or character titles; they are arranged in no regular order. Most of the solo suites of La Barre's later two books (1710 and 1722) contain only four movements, a reduction that probably came about in response to the Italian sonata style which was sweeping France during the first decade of the 18th century. ... La Barre's music for the flute helped make that instrument one of the most fashionable of the time. It also established a flute style that persisted until the middle of the 1720s, most notably in the works of Jacques Hotteterre le Romain. But La Barre's importance also rests upon the actual quality of his work. ... much of it is imaginative, sensitively wrought and full of feeling and spirit."
 Jane M. Bowers in *Grove Music Online*. (40520) \$1,750



36. LA BARRE, Michel de ca. 1675-1743 or 1744

Troisième Suite a deux Flûtes-Traversieres sans Basse ... Prix 25f. broché. [Unaccompanied flute duets].

Paris: Chez le Sr. Boivin Marchand, rue St. Honoré a la regle d'or. Avec Privilège du Roy, 1711.

Oblong quarto. Decorative wrappers. [i] (title), 2-11, [i] (privilege) pp. Slightly worn, soiled, and stained; old paper repair to outer margin of p. 10.

Lesure p. 353. RISM L27, LL27 (no copies in the U.S.). (40538)

\$650

From the Arnold Dolmetsch Collection

37. **LECLAIR, Jean-Marie 1697-1764**
Sonatas a Deux Violons Sans Basse ...
Gravées par Mme. son Epouse Le prix 7fl.
4fl. Troisieme Oeuvre On peut jouer ces
Sonates a deux Violes. [Set of parts].

Paris: Chez L'Auteur, rue St. Benoist près
l'Abaïe St. Germain. La Ve. Boivin, rue
St. Honoré à la Régle d'Or. Le. Sr.
Leclerc, rue du Roule à la Croix d'Or.
Mlle. Castagnery, rue des Prouvaires à la
Musique Royal. Avec Privilège du Roy,
[1730].

Folio. Disbound. Engraved. Slightly
worn; light to moderate browning;
occasional minor foxing, soiling, and
small stains; some dampstaining and
small wormholes to blank inner margins.

Violino primo: [i] (title), 2-23, [i]
("Catalogue des Oeuvres de M. Leclair").
Violino secondo: [i] (title), 2-23, (i)
(blank) pp.

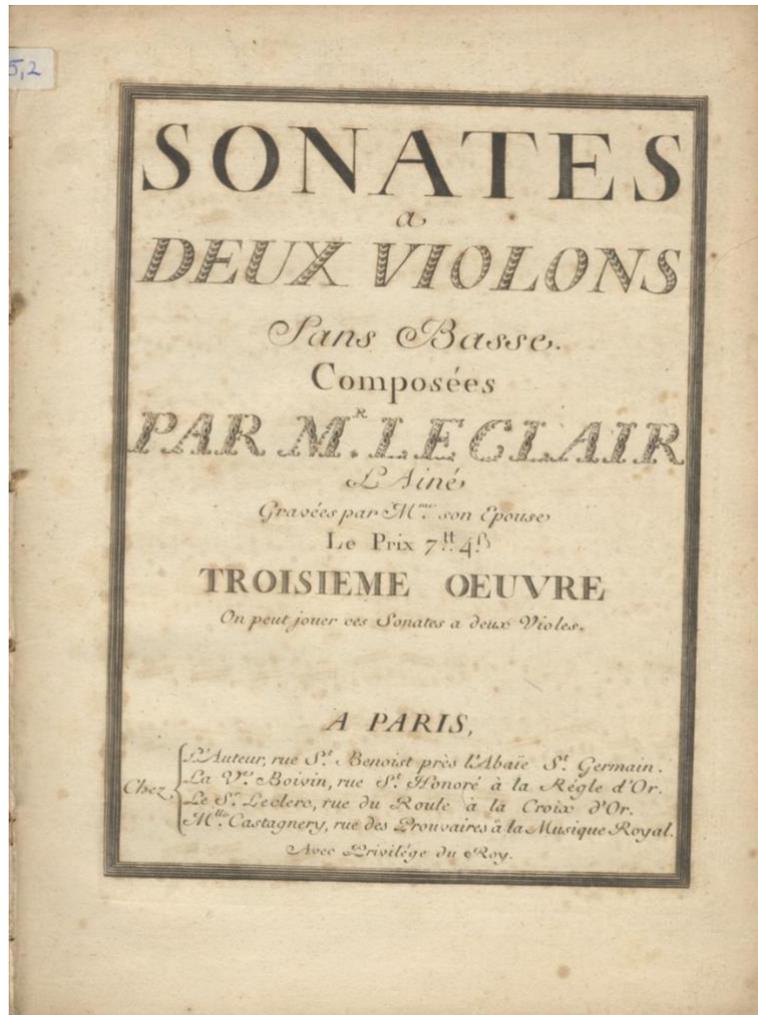
Provenance

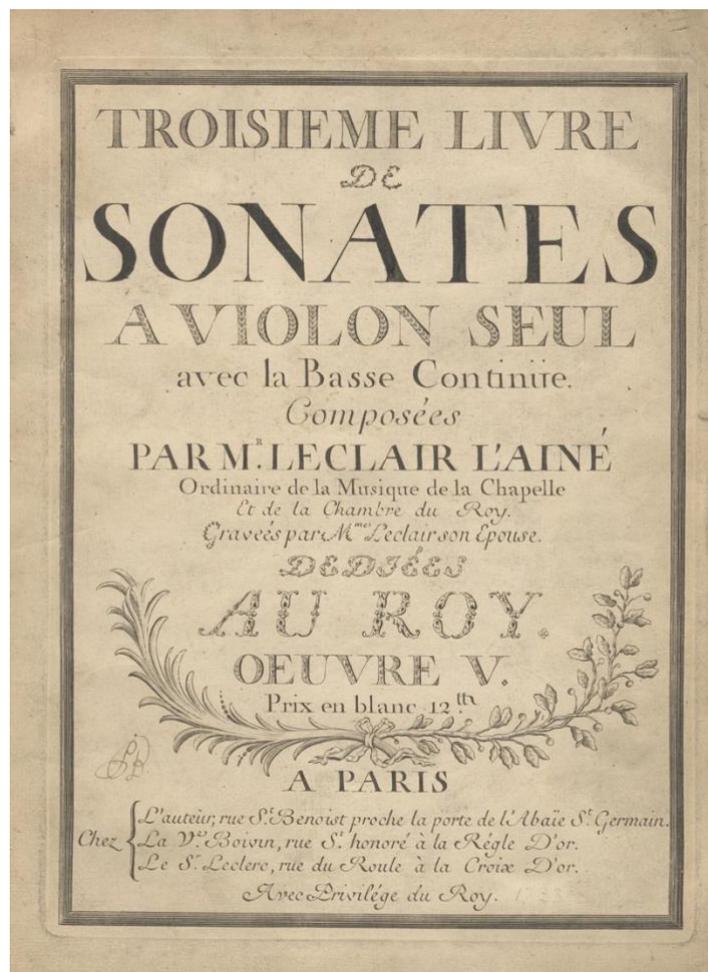
Arnold Dolmetsch (1858-1940),
musician and pioneer in the Early Music
revival, with his small inventory label to
spine of each part, "II D 35 1[-2]," and
handstamp to first page of music of each part.

First Edition, later issue. Lesure p. 379. RISM L1312 and LL1312 (2 copies in the U.S. only).

Leclair is considered the founder of the French violin school and one of the greatest violinists of the period. He was a pupil of G.B. Somis, who himself was a pupil of Corelli. His solo sonatas, comprising the four books of Opp. 1, 2, 5, and 9, contain some of his finest compositions. He suggested the use of the transverse flute as an alternative solo instrument in a number of these sonatas.

"Leclair's melodies evince a high degree of creative force, whether short or long, plain or ornamental. International influences are often clearly present - traits of his immediate French predecessors, of Bach, and Handel, of Vivaldi... Leclair's fine, careful craftsmanship is also apparent in the sensitive, varied harmony, both diatonic and chromatic; in some nicely planned dynamic markings; and in the polyphonic writing." Newman:
The Sonata in the Baroque Era, pp. 382-383. (40768) \$800





From the Arnold Dolmetsch Collection

38. LECLAIR, Jean-Marie 1697-1764

Troisième Livre de Sonates à Violon Seul avec la Basse Continue Composées par Mr. Leclair l'Ainé Ordinaire de la Musique de la Chapelle Et de la Chambre du Roy. Gravées par Mme. Leclair son Epouse. Dediées au Roy. Oeuvre V. Prix en blanc 12^{lt}. [Score].

Paris: Chez L'auteur, rue St. Benoist proche la porte de l'Abaye St. Germain. La Ve. Boivin, rue St. honoré à la Règle D'or. Le Sr. Leclerc, rue du Roule à la Croix D'or. Avec Privilège du Roy, 1734.

Folio. Disbound. 1f. (recto title, verso blank), 1f. (recto dedication, verso blank), 2-13, [i] (blank), 15-37, [i] (blank), 37-45, [i] (blank), 47-61, [i] (blank), 63-73, [i] (blank), 75-82, 1f. (recto privilege, verso blank) pp. Engraved. Early manuscript initials to title ("[?]PD"). Worn; occasional small stains, minor soiling, and light browning; small binder's holes to inner margins; first two signatures detached and two final leaves detached; small tears to outer edge of title repaired with archival tape; final leaf creased, with soiling to blank verso.

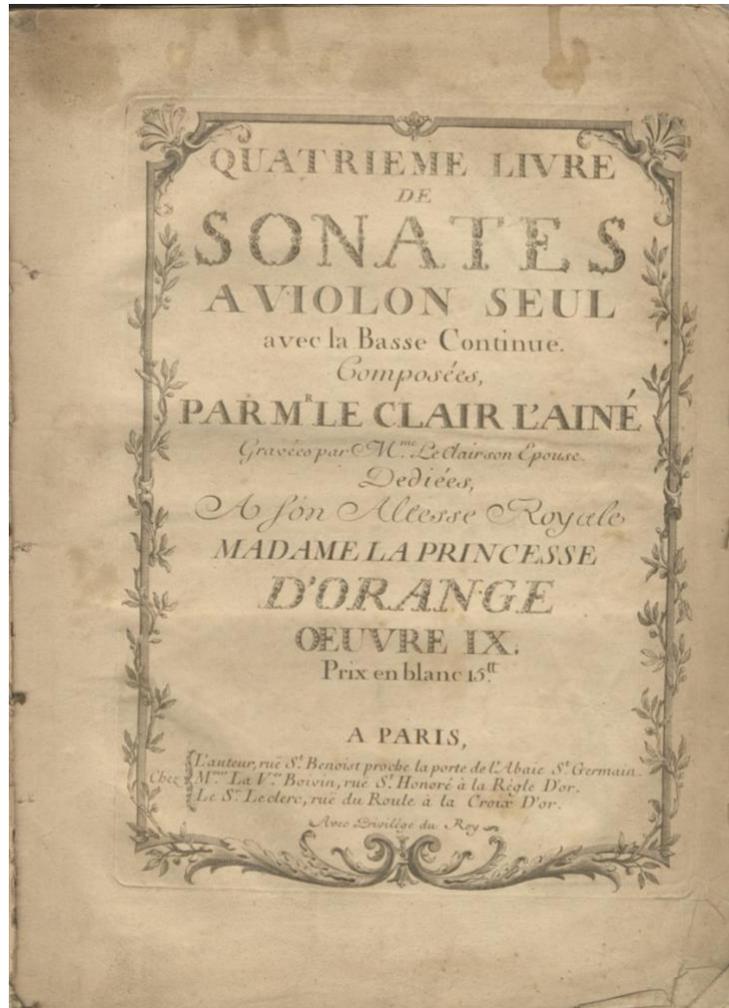
Scored for violin and basso continuo (figured).

Provenance

Arnold Dolmetsch (1858-1940), musician and pioneer in the Early Music revival, with small "Dolmetsch Library" handstamp to verso of title.

First Edition. Lesure p. 379. BUC p. 606. RISM L1320. (40767)

\$800



Signed by the Composer

39. LECLAIR, Jean-Marie 1697-1764

Quatrième Livre de Sonates à Violon Seul avec la Basse Continue. Composées par Mr. Le Clair l'Ainé. Gravées par Mme. Leclair son Epouse. Dediées, A Son Altesse Royale Madame La Princesse d'Orange. Œuvre IX. Prix en blanc 15^{ll}. [Score].

Paris: Chez L'auteur, ruë St. Benoist proche la porte de l'Abaye St. Germain. Mme. La Ve. Boivin, ruë St. Honoré à la Règle dDor. Le Sr. Le cleric, ruë du Roule à la Croix D'or. Avec Privilège du Roy, [1743].

Folio. Disbound. 1f. (recto title, verso blank), 1f. (recto dedication, verso "Avertissement"), 37, [i] (blank), 39-75, [i] (privilege) pp. Engraved. Minor to moderate soiling, foxing, and small stains; outer edge of title frayed, with several small tears and chips; title and dedication detached; final leaf nearly detached, with minor loss to upper outer corner, just touching pagination; privilege stained and heavily soiled.

With composer's autograph control signature ("le Clair") to foot of first page of music.

Scored for violin and figured bass.

First Edition. Lesure p. 379. De La Laurencie Vol. 1, p. 286. BUC p. 606. RISM L1327. (40766) \$750

Symphonic Poem

40. LISZT, Franz 1811-1886

Symphonische Dichtungen für grosses Orchester ... Partitur ... Les Préludes. (nach Lamartine). Pr. 2 Thlr. 15 Ngr. [Orchestral score].

Leipzig: Breitkopf & Härtel [PN 9056], [after 1862].

Octavo. Original publisher's blue printed wrappers. 1f. (recto title, verso blank), 1f. (recto composer's note on performance practice in German, verso same note in French dated "Weimar, Mars 1856"), 1f. (recto preface in German, verso preface in French) 97, [iii] (blank) pp. Title, note, and preface lithographed; music engraved. With publisher's catalogue to verso of lower wrapper. With Beer & Schirmer New York and Musik-Antiquariat Doblinger handstamps to upper wrapper; Beer and Schirmer and publisher's handstamp to title. Wrappers worn, soiled, chipped, and torn; spine reinforced with paper tape with small pieces of same tape to verso of upper wrapper. Minor internal wear.

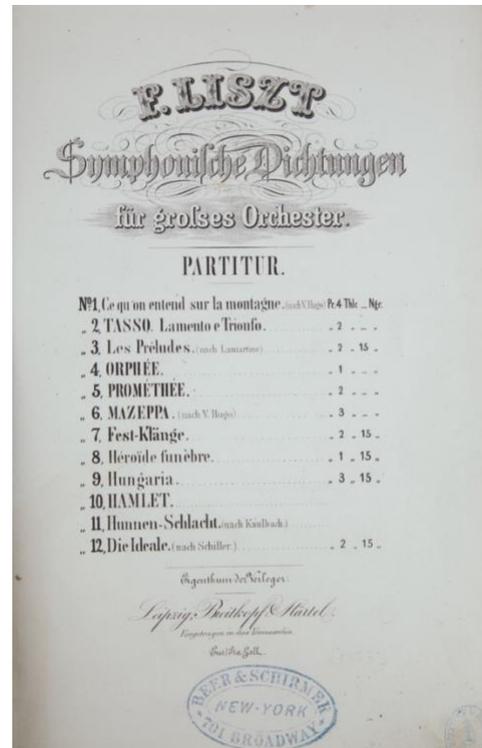
First Edition, later issue. Searle 97. Raabe 414. Sonneck *Orchestral Music* p. 266.

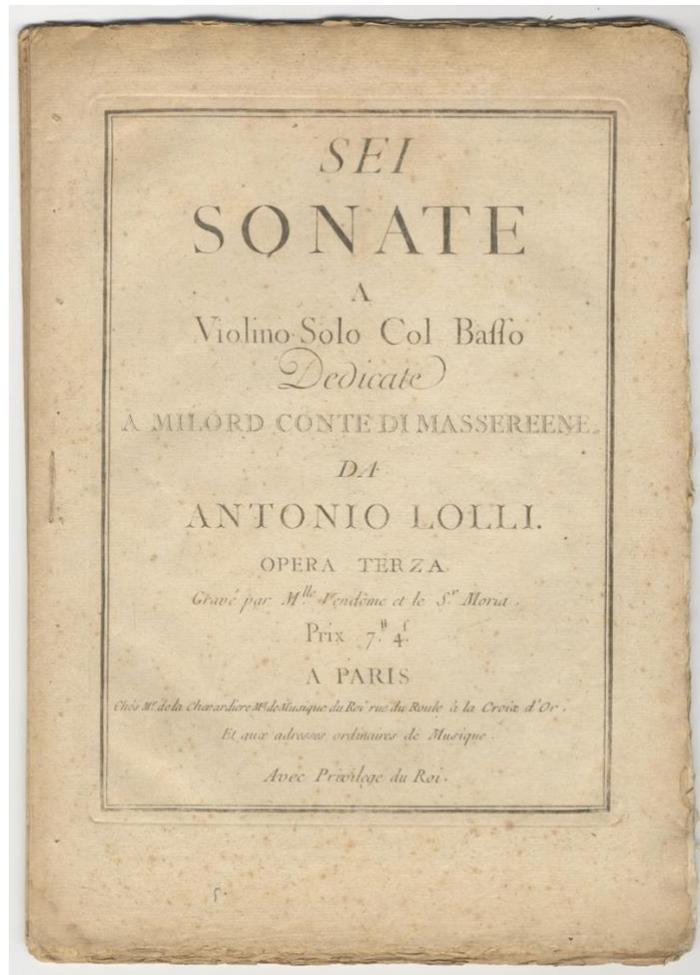
Liszt's concentration on the symphonic poem largely coincided with his tenure as Kapellmeister in Weimar, where he had an orchestra at his disposal and provided music for performances at the Court Theatre. The Grand Duke commissioned Liszt's 'overtures' to preface specific dramas, which thereby determined the subject matter of what were to become a number of his symphonic poems. Cormac (F2017) argues that Liszt's approach to the overtures and their transformation into symphonic poems was influenced by his experience of an array of dramatic media (opera, plays, melodramas, tableaux vivants), and by his interaction with staff and actors involved in the dramatic productions in Weimar. A New German School acolyte, Felix Draeseke, writing about the symphonic poems in a series of essays from the late 1850s, acknowledged the influence of dramatic music, especially opera, on Liszt's Festklänge. Draeseke also addressed the issue that continues to interest scholars – the symphonic poems' engagement with sonata form. ...

Looking at the 12 Weimar symphonic poems, Vande Moortele ... views all but three (Orpheus, Héroide funèbre, and Hunnenschlacht) as using sonata form as one of the central principles guiding their large-scale organization. Furthermore, Liszt seems to have attempted the same merging of sonata form and sonata cycle evident in the B Minor Sonata in Tasso, Les préludes, and Die Ideale (and possibly Ce qu'on entend sur la montagne). ...

*Some of the symphonic poems include mimetic representation of scenes and actions, such as Hunnenschlacht's depiction of a battle and Prometheus's evocation of a voice, followed by a storm. The inclusion of such passages drew criticism that a number of the symphonic poems seemed formless, and could not be understood without access to a programme. In other symphonic poems, such as Les Préludes and Orpheus, Liszt responded to a philosophical programme without compromising musical logic. In these cases, critics recognized Liszt the 'tone poet' who could capture a poetic stimulus in an expressive, evocative musical flow, unified by a single theme that underwent transformations. In general, Liszt's sumptuous orchestral colorings were the dominant focus of critics' positive reception of his symphonic poems and programme symphonies." Dolores Pesce, Maria Eckhardt, and Rena Charnin Mueller in *Grove Music Online*. (41066)*

\$150





First Edition of Lolli's Op. 3 Violin Sonatas

41. LOLLI, Antonio ca. 1725-1802

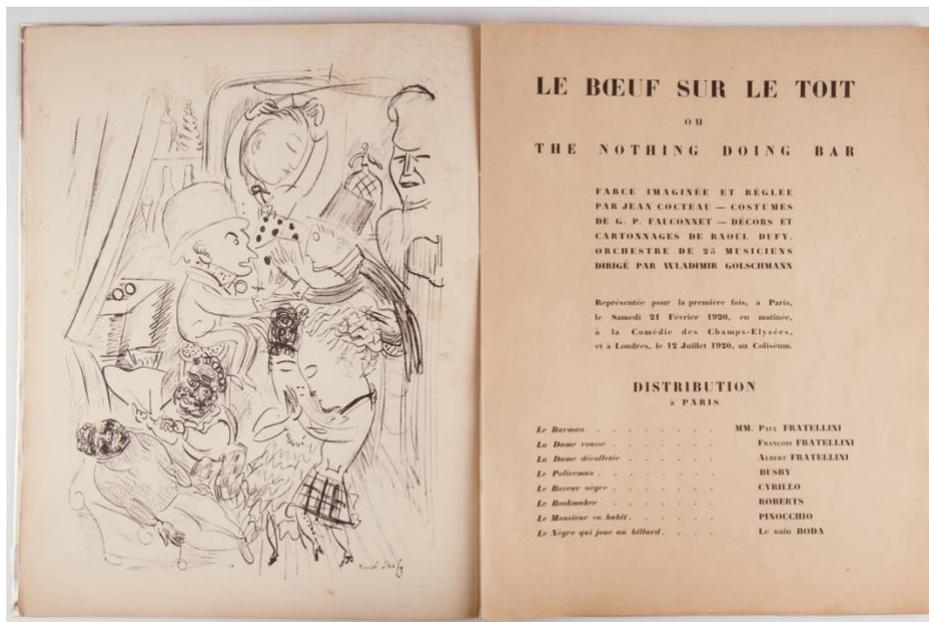
Sei Sonate a Violino Solo Col Basso Dedicatè a Milord Conte di Massereene ... Opera Terza. Gravé par Mlle. Vendôme et le Sr. Moria. Prix 7tt. 4f. [Score].

Paris: Chés Mr. de la Chevardièrè Md. de Musique du Roi rue du Roule à la Croix d'Or ... Avec Privilège du Roi, [ca. 1768].

Tall folio. Sewn. 1f. (recto title. verso blank), [i] (publisher's catalogue), 2-31, [i] (blank) pp., with pp. 8, 14, and 23 blank, as issued. Engraved. Untrimmed. Light uniform browning and light to moderate foxing; binder's holes to inner margin; minor loss to blank lower margin of p. 3; inkstain to final blank page.

First Edition. Lesure p. 403. BUC p. 627. RISM L2789 and/or L2790 (possibly the same printing; no copies in the U.S.).

A highly regarded performer in Paris, Vienna and Stuttgart, Lolli's compositions were quite popular in their day, evidenced by the many editions of his works. (40764) \$850



With an Original Lithograph by Raoul Dufy

42. MILHAUD, Darius 1892-1974

Le boeuf sur le toit ou *The Nothing Doing Bar*. Farce imaginée et réglée par Jean Cocteau - Costumes de G.P. Fauconnet - Décors et Cartonnages de Raoul Dufy. Orchestre de 25 Musiciens dirigé par Wladimir Golschmann Représentée pour la première fois, à Paris, le Samedi 21 Février 1920, en matinée, à la Comédie des Champs-Élysées, et à Londres, le 12 Juillet 1920, au Colisée. [Op. 58]. [Composer's arrangement for piano 4-hands].

Paris: Éditions La Sirène [PN E. D.24 L. S.], 1920.

Folio. Original publisher's heavy mid-gray textured printed wrappers. 1f. (recto half-title, verso copyright), 1f. (recto blank, verso full-page original lithograph by Raoul Dufy), 1f. (recto title, verso blank), [iii] (preface by Cocteau), [i] (blank), 56 pp. Text in French. Wrappers slightly browned at edges. Music uniformly browned throughout; minor foxing to lithograph, which is printed on heavy off-white wove paper; first two leaves loose.

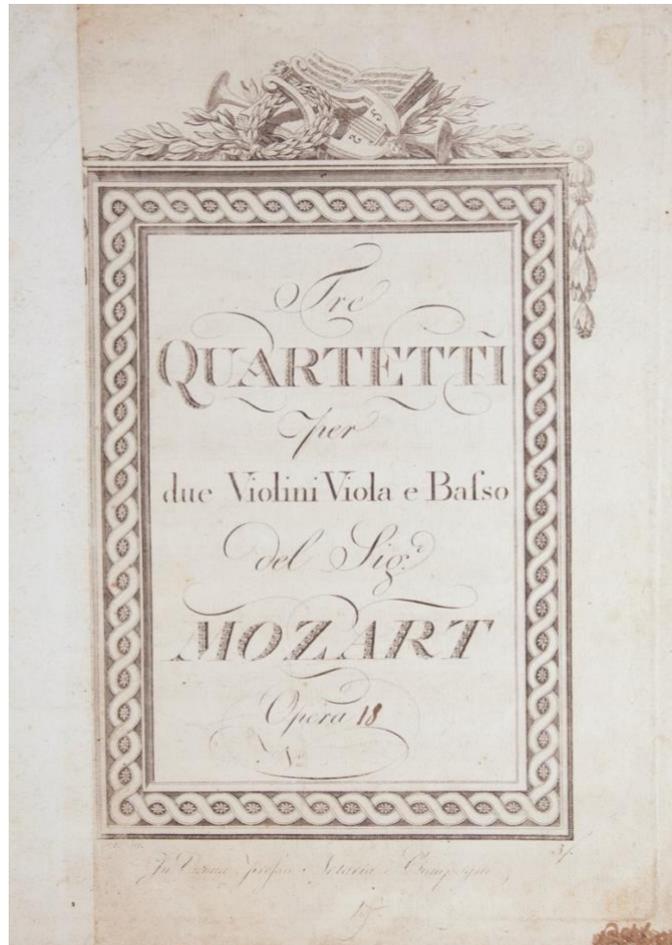
First Edition.

"Still haunted by my memories of Brazil, I assembled a few popular melodies, tangos, maxixes, sambas, and even a Portuguese fado, and transcribed them with a rondo-like theme recurring between each two of them. I called this fantasia *Le Boeuf sur le toit*, the title of a Brazilian popular song. I thought that the character of this music might make it suitable for an accompaniment to one of Charlie Chaplin's films. ... Cocteau disapproved of my idea, and proposed that he should use it for a show. ... [He] produced a pantomime scenario that could be adapted to my music. He imagined a scene in a bar in America during Prohibition. The various characters were highly typical: a Boxer, a Negro Dwarf, a Lady of Fashion, a Red-headed Woman dressed as a man, a Bookmaker, a Gentleman in evening clothes. The Barman, with a face like that of Antinoüs, offers everyone cocktails. After a few incidents and various dances, a Policeman enters, whereupon the scene is immediately transformed into a milk-bar. The clients play a rustic scene and dance a pastorale as they sip glasses of milk. The Barman switches on a big fan, which decapitates the Policeman. The Redheaded Woman executes a dance with the Policeman's head, ending by standing on her hands like Salome in Rouen Cathedral. One by one the customers drift away, and the Barman presents an enormous bill to the resuscitated Policeman. ... Guy-Pierre Fauconnet designed [the masks] as well as the costumes. ... Raoul Dufy agreed to take over the work on the scenery for *Le Boeuf*, keeping [Guy-Pierre Fauconnet's] masks and designs for the costumes ...". Milhaud: *Notes without Music*, pp. 101-103.

"[Milhaud] was associated with the avant garde of the 1920s, whose abundant production reflects all musical genres. A pioneer in the use of percussion, polytonality, jazz and aleatory techniques, his music allies lyricism with often complex harmonies. Though his sources of inspiration were many and varied, his music has compelling stylistic unity. ... The influence of Brazilian folk music was exceptionally strong, anecdotally in *Le*

boeuf sur le toit, a medley of tangos and maxixes written as music for an imaginary Chaplin film." Jeremy Drake in *Grove Music Online*

"Painter Raoul Dufy is best remembered as a devoted follower of Fauvism, although he also experimented frequently with other mediums such as ceramics, murals and tapestry design. ... Although Fauvism as a movement was very loosely affiliated, and relatively short lived, Dufy's paintings were consistently well received throughout his entire career. His installation at the 26th Venice Biennale in 1952 garnered him the International Grand Prize for Painting." Sotheby's website. (41084) \$750



First Edition of the *Prussian Quartets*

43. MOZART, Wolfgang Amadeus 1756-1791

Tre Quartetti per due Violini Viola e Basso ... Opera [18]. [K 575, 589, 590]. [Parts].

Vienna: Artaria e Compagni [PNs 360 and 361], [ca. 1791].

4 volumes. Folio. Early marbled wrappers. Preserved in a custom-made green cloth folder with slipcase with dark red leather label gilt to spine. [1] (title within decorative border), 2-20; [1] (blank), 2-19; [1] (blank), 2-17; [1] (blank), 2-17 pp. Engraved. Plate number "360" to pp. 4-7 of first violin part only. Slightly worn and thumbbed; inner margin of title guarded just affecting edge of printed border; occasional markings in pencil and crayon; early signature to lower outer corner of title crossed out.

First Edition, 4th issue of the *Prussian Quartets*. Haberkamp Text p. 326. BUC p. 709. RISM M6169 (not distinguishing among issues).

"The Prussian Quartets, K. 575, 589 and 590, form a group, since they are dedicated to King Friedrich Wilhelm in Berlin, who played the violoncello - or at least they were written with an eye towards such a dedication, for the first edition bears no dedication at all. The royal virtuosity had to be taken into account, and so in almost every movement of the three works the violoncello has a predominant part, while the second violin and viola retreat into the background. The quartets are slightly concertante, and yet they are purest chamber music. Mozart sometimes completely forgets his royal patron - as for instance in the minuet of the last quartet. These are three works that originated under the most dreadful spiritual oppression, and yet they rise to heights of pure felicity." Einstein: Mozart, p. 184. (40906) \$4,500

Six Works by Paganini

44. PAGANINI, Nicolò 1782-1840

Capriccios, Imitations, and Airs with Variations, Composed for the Violin ... No. [1]-[6] ... Price [1/]. [Violin solos].

London: W. Blackman, 5, Bridge Street, Boro., ca. 1840.

Folio. Disbound. Engraved. Slightly worn and browned; spines frayed; occasional small tears and minor creasing; some leaves detached.

Contains:

- No. [1]: [i] (title), 2-3, [i] (blank) pp. [M.S. 25: Op. 1, No. 9].

- No. [2]: [i] (title), 2-3, [i] (blank) pp. [M.S. 25: Op. 1, No. 21]

- No. [3]: 1f. (recto title, verso blank), 3, [i] (blank) pp. [M.S. 25: Op. 1, No. 24].

- No. [4]: [i] (title), 2-3, [i] (blank) pp. [M.S. 27: Op. 3, No. 1 as sonata for violin and guitar but here for violin solo].

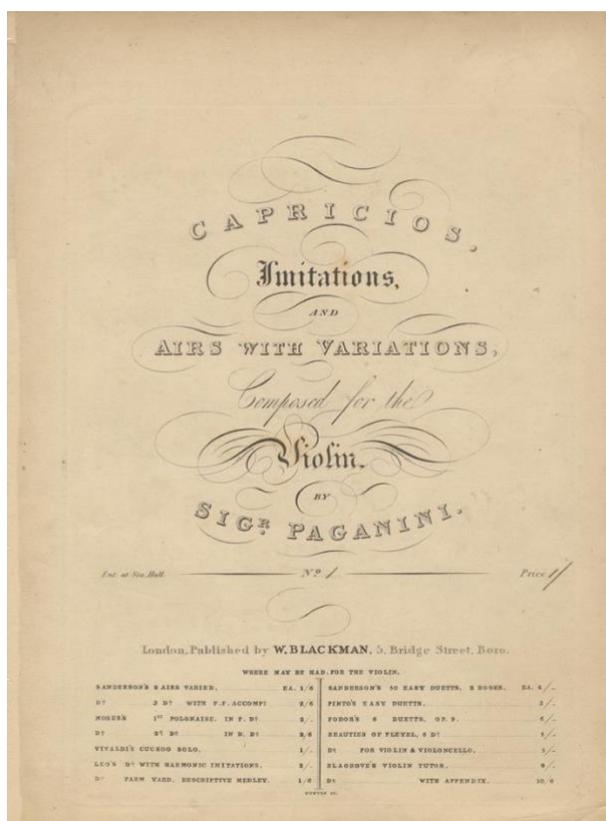
- No. [5]: 1f. (recto title, verso blank), 3, [i] (blank) pp. [M.S. 26: Op. 2, No. 5. M.S. 27: Op. 3, No. 4.

Originally sonatas for violin and guitar, but here for violin solo].

- No. [6]: 1f. (recto title, verso blank), 3, [i] (blank) pp. [M.S. 27: Op. 3, No. 6. M.S. 25: Op. 3, No. 1. Originally sonatas for violin and guitar, but here for violin solo].

OCLC 707459519. Moretti and Sorrento 25-27.

Paganini was a distinguished Italian violinist and composer. "By his development of technique, his exceptional skills and his extreme personal magnetism he not only contributed to the history of the violin as its most famous virtuoso but also drew the attention of other Romantic composers, notably Liszt, to the significance of virtuosity as an element in art. As a composer of a large number of chamber works, mostly with or for guitar, Paganini was influential in furthering the performance and appreciation of music in private circles." Edward Neill in Grove Music Online. (40990) \$135





Paradies's "Most Enduring Fame" Rests on These Harpsichord Sonatas

45. PARADIES, Domenico ca. 1707-1791

Sonate di Gravicembalo dedicate A Sua Altezza Reale la Principessa Augusta da Pier Domenico Paradies Napolitano ... M. Darly inv. et Sculp. Northumberland Court. [Harpsichord sonatas].

London: Printed for the Author by John Johnson at the Harp & Crown in Cheapside, [1754].

Folio. Contemporary mid-tan leather-backed marbled boards with decorative dark red title label gilt to upper., raised bands on spine. 1f. (recto elaborately engraved title within decorative border incorporating a violin, horn, trumpet, bassoon, violin, lyre, putti holding an open book of music and a lute, with a face emanating rays of light, verso blank). 1f. (recto dedication, verso blank), 1f. (recto privilege, verso blank), 47 pp. Engraved bookplate with floral and architectural motifs and monogram to front pastedown; small oval handstamps in purple ink of musician Elodie Lelong (1869-1926), "Bibliothèque Elodie Lelong No. [59]," to upper board, free front endpaper, title, and dedication. Binding worn, rubbed, and bumped; upper detached; outer portions reinforced with early vellum. Slightly soiled, mainly to blank lower outer margins; minor losses to blank lower outer corners of title and a number of additional leaves; small tears to several blank lower margins.

First Edition. BUC p. 761. RISM P893 and PP893 (4 copies in the U.S., at Columbia, Harvard, the University of California, Berkeley and the Library of Congress).

Paradies was an "Italian composer, harpsichordist, and teacher. He is believed to have studied with Nicola Porpora in Naples, but little is known about his early life. The first documented performance of his music was of the opera Alessandro in Persia (Lucca, 1738), on a libretto of the Florentine Francesco Vanneschi. ... Paradies emigrated to London in 1746, having already changed the spelling of his name from the Italian 'Paradisi'. He was one of numerous Italian composers, including Galuppi, who worked there during the mid-18th century. ...

Although Paradies published a concerto for organ or harpsichord and orchestra and composed numerous other instrumental works, his most enduring fame rests on his 12 Sonate di gravicembalo. This collection, published by John Johnson under the protection of a royal privilege in 1754, was reprinted several times in England during the composer's life, as well as by Le Clerc and Imbault in Paris and Roger in Amsterdam. These sonatas quickly achieved widespread popularity in England and on the continent. The letters of Leopold Mozart indicate that they were studied and performed in his household. Although Burney attributed Paradies's failure as an opera composer to inexperience, the sonatas consistently display refined craftsmanship. Several of them appeared in 19th- and 20th-century collections of keyboard music, and the entire set exists in two modern editions. The second movement of the sixth sonata, often published separately, entitled 'Toccata', has remained popular among harpsichordists and pianists.

The 12 sonatas are all in two movements. They display some of the more progressive features of the time along with many that are still firmly rooted in Baroque style. Their most modern attribute is the appearance of Classical formal procedure within many individual movements. The opening movements of the sonatas are the most complex and innovative, with 11 of the 12 recognizable as various versions of sonata form. Five of the closing movements are lively, quasi-contrapuntal studies, characterized by rhythmic regularity and broken-chord figuration. Their binary structures sometimes approximate sonata forms except for the lack of rhythmic differentiation (e.g. the 'Toccata' from Sonata no.6). Three are gigas and one is a minuet, all in binary form. The remaining three finales are lyrical rondos in slow or moderate tempos. Although many passages approach the cantabile style of Classical pianoforte music, this music was obviously conceived for harpsichord. Dynamic markings are non-existent. The textures exemplify the transitional state of keyboard composition of the mid-century. Much of the writing, especially in the finales, is in two parts in a style that resembles counterpoint, but in which one voice is normally more harmonic than melodic. Some movements begin with brief canonic passages, but quickly abandon imitative style. The first movements tend to be dominated by the melody in the right hand with various patterns outlining the harmony in the left. The true Alberti bass is used only occasionally. Many passages show the influence of the graceful keyboard idiom of Paradies's Neapolitan predecessor Domenico Scarlatti. In his manipulation of form, Paradies is inconsistent. Of the 11 first movements that resemble sonata form, seven omit all or part of the principal thematic area in the recapitulation in the manner of Scarlatti. Four, however, contain convincing thematic differentiation in the expositions and full recapitulations. Similarly, some of the sections after the central double bar are perfunctory transpositions of opening material, while others contain relatively sophisticated thematic development." Donald C. Sanders in Grove Music Online.

(40460)

\$1,450



24 Violin Sonatas

46. PEPUSCH, Johann Christoph 1667-1752

[XXIV] Solos for a Violin with a Through Bass for the Harpsichord or Bass Violin.

London: Printed for I. Walsh Servt. to His Matie. at ye Harp and Hoboy in Katherin Street near Somerset House in the Strand - I. Hare Instrument maker at ye Golden Viol and Flute in Cornhill near the Royal Exchange, ca. 1707.

Large oblong folio. Full contemporary dark tan calf with gilt rules and cornerpieces, spine in compartments gilt with dark red leather title labels gilt. 1f. (recto illustrated title, verso blank), 1f. (recto title, verso blank), 65 pp. With secondary title to p. [30], "Parti secunda." Engraved. With "Paul Orchard" in early manuscript to front pastedown. Binding worn, rubbed, and bumped; rebacked; endpapers soiled and stained. Occasional minor soiling and small stains to blank margins; illustrated title soiled slightly foxed and dampstained; minor dampstaining, mainly to title and lower portion of leaves. Quite a nice, well-margined copy overall.

The attractive illustrated title incorporates floral motifs, lutes, flutes, a bassoon, gambas, a cello, harp, harpsichord, putti playing oboe and treble viol, and music.

Rare. Smith 264a, p. 82. BUC, p. 769. RISM P1264. Smith suggests that the illustrated title was taken from another Walsh publication, *A Second Booke of Songs ... Composed by R. King*, ca. 1696. The present edition was most probably pre-dated by an edition published in Amsterdam by Roger in 1707. Smith p. 83.

Pepusch was a German composer and theorist. "He was the son of a Protestant minister and studied music theory under one Klingenberg (probably not the son of the Stettin organist Friedrich Gottlieb Klingenberg as Hawkins stated, but perhaps an elder relation), and practice under Grosse, a Saxon organist. From the age of 14 he was employed at the Prussian court, where he remained until about the end of the 17th century. ... After travelling through Holland, some time after September 1697 he settled in London. ... He is known to have frequented the concerts of Thomas Britton at Clerkenwell, and it was probably there that he became acquainted with the poet and dramatist John Hughes, with whom he later collaborated in a number of works. His first permanent employment in London was as a viola player, and later harpsichordist at Drury Lane Theatre in 1704.

The unprecedented popularity of The Beggar's Opera, for which Pepusch may have supplied only the basses and an overture that uses one of the opera's popular tunes, has tended to overshadow his own music. His earliest

surviving works are mostly instrumental and include well over 100 violin sonatas and several recorder and flute sonatas. These are mostly modelled on the four-movement plan of Corelli, whose sonatas and concertos Pepusch later edited for publication in London. Particularly interesting are the manuscript sets of sonatas composed for various English violinists, each containing 16 works in as many different keys, thus anticipating (and going beyond) the similar arrangement of Bach's two- and three-part Inventions. (Pepusch included B major in addition to the keys that Bach used.)" Malcolm Boyd, revised by Graydon Beeks, and D.F. Cook in *Grove Music Online*

"Pepusch ... published at least ten sets of "solo" and "trio" sonatas, with flute or violin as the preferred instruments. ... All but one of his sets of sonatas are of the "solo" type, including one edition of 24 for violin and b.c., published by Walsh about 1708. A few sonatas of both types have appeared in modern editions. These reveal a preference for the S-F-S-F plan, a fine sense of line if not great melodic originality ... and a superior command of both the part writing and the forms. Again, Corelli must have been an influential model, although the style is somewhat more intensive in its concentration on single ideas." Newman: *The Sonata in the Baroque Era*, p. 314. (40461) \$1,450

**With Two Additional Airs
Not Found in the Original**

**47. PERGOLESI, Giovanni Battista
1710-1736**

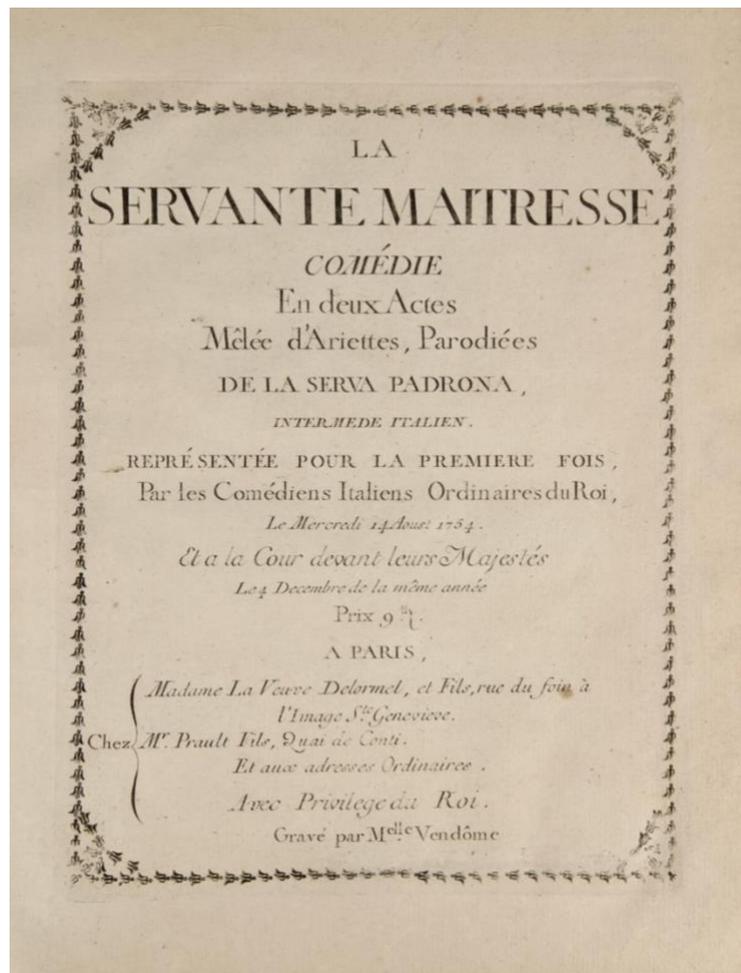
La Servante Maitresse Comédie en deux Actes Mêlée d'Ariettes, Parodiées de la Serva Padrona, Intermede Italien. Représentée pour la première fois, par les Comédiens Italiens Ordinaires du Roi, le Mercredi 14 Aoust 1754. Et à la Cour devant leurs Majestés le 4 Decembre de la même année. Prix 9^{tt} ... Gravé par Melle. Vendôme. [Score].

Paris: Chez Madame La Veuve Delormel, et Fils, rue du soin à l'Image Ste. Genevieve. Mr. Prault Fils, Quai de Conti. ... Avec Privilege du Roi ..., [1755].

Folio. Full contemporary ivory vellum. 1f. (recto title, verso "Personnages"), 77 pp. Engraved. Binding worn, soiled, rubbed, and bumped, with several small stains. Light uniform browning; occasional minor foxing, mainly to blank outer and lower margins.

First Edition in French. Paymer 137. Lesure p. 485. Hirsch II, 711. BUC p. 941. RISM P1398.

First performed in Naples at the Teatro San Bartolomeo on 28 August 1733.

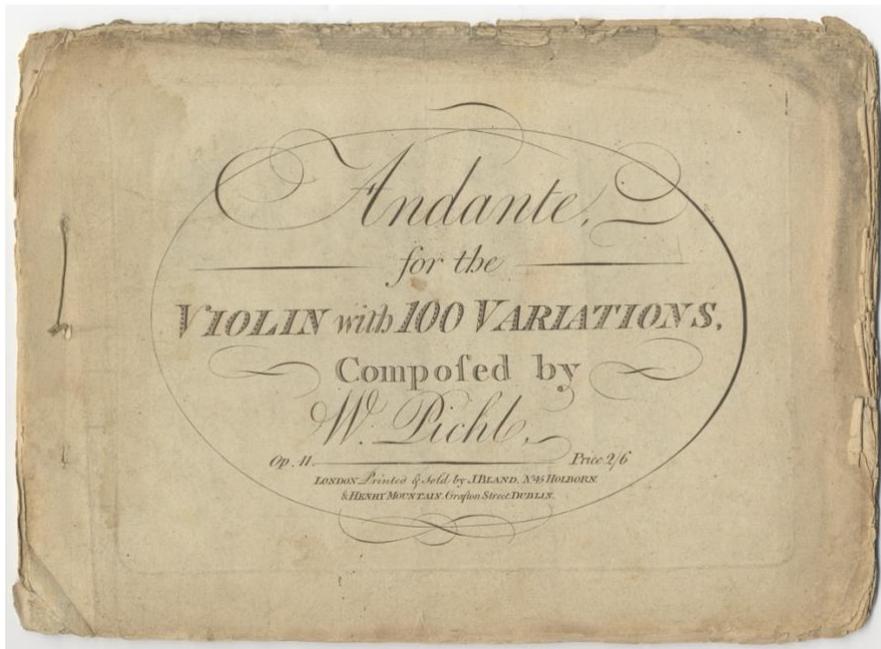


The present work, with text by Gennaro Antonio Federico translated by Pierre Baurens, is the French version of Pergolesi's *La Serva Padrona*. It is quite different from the original and contains two additional airs not found there. "*La serva padrona* is incomparably the finest of all comic intermezzi. ... Up until it was revived in Paris in 1752 [the work] enjoyed performances by various travelling Italian 'opera buffa' companies. By 1740 performances had been given in Venice, Dresden and Munich and subsequently it was heard from one end of Europe to the other. When it was revived [in Paris] by Bambini's company in 1752 *La serva padrona* and a few other similar works caused the 'Guerre des Bouffons' - that most astonishing of storms in a teacup, in which the stately French operas of Lully and Rameau were incongruously compared with the frivolous Italian intermezzi." *Grove V*, Vol. VI, pp. 629-631.

"Of the hundreds of intermezzi produced by famous as well as obscure composers in the first half of the eighteenth century, Pergolesi's *La serva padrona* ... has deservedly maintained its popularity to our own time." Grout: *A Short History of Opera*, 2nd edition, p. 248.

"[It] ... is a work of true genius." *The New Grove*, Vol. 14, p. 397. (40649)

\$850



“Valued as Excellent Pedagogical Works”

48. PICHL, Václav 1741-1805

Andante for the Violin with 100 Variations ... Op. 11 ... Price 2/6.

London ... Dublin: Printed & Sold by J. Bland, No. 45 Holborn & Henry Mountain, Grafton Street, Dublin, [1790-1794].

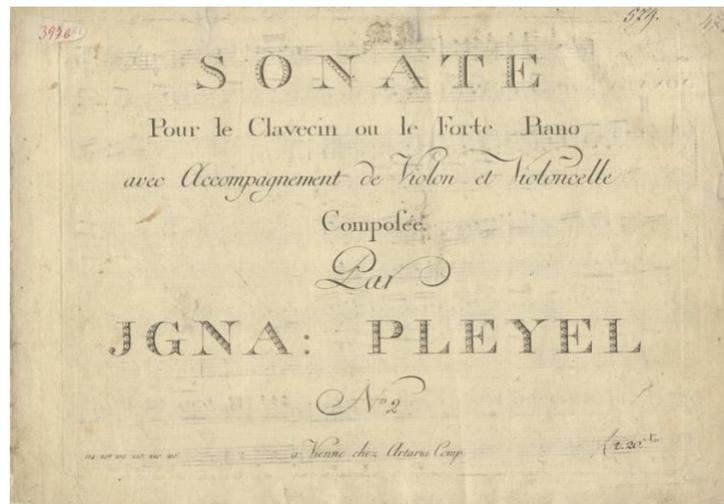
Oblong folio. Contemporary blue/gray wrappers. Stitched. 1f. (recto title, verso blank), [i] (blank), 2-11, [i] (blank) pp. Engraved. Lacking upper wrapper, lower quite worn and frayed. Somewhat worn, browned, and soiled internally; binder's holes to inner margins; edges dusty and frayed, with small tears.

[?] **First English edition**, published close to the same time as that of Birchall. JISC (1 copy only, at Oxford University, Mus. 171 c.9). Not located in RISM. Originally published by Poggioli in Florence, ca. 1787.

The piece is a long-form Passacaglia built over a descending tetrachord in 3/4 time (A major), with a bass-line (given at bottom of each page) in pulsating eighth-notes. Pichl aims for maximum variety, starting simply sparsely graced dotted half-notes and moving on to passages of syncopation, arpeggiation, lombard rhythms, slow 7/6 suspensions, rapid spiccato, triplets, repeated notes, chromatic scales, brisk scales with trills, double stops, harmonics, pizzicato, and sundry other effects. His sometimes colorful markings include "alla zingarese," "zoppicando," "Liscio monocordo," "Cromatico enharmonico," "Sotto Voce," and, for the final variation, "Contutta la possibili forza."

The choice of 100 as the number of variations for Pichl's set may have been inspired by a considerably earlier model, Frescobaldi's *Cento partite sopra passacaglia*, 1637.

“(Pichl) was one of the founders of the Viennese violin school. ... In Italy he is reported to have studied the violin with Pietro Nardini, to whom he dedicated his *Cento variazioni op. 11*. His compositions for solo violin, employing all the current technical devices, are still valued as excellent pedagogical works, particularly the fugues as preparatory studies for works by J.S. Bach.” Milan Poštolka in *Grove Music Online*. (40991) \$275



49. PLEYEL, Ignaz 1757-1831

Sonate Pour le Clavecin ou le Forte Piano avec Accompagnement de Violon et Violoncelle ... No. 2 ... L2.20X.
[Set of parts].

Vienne: chez Artaria Comp. [PN 218], [27 September 1788].

Oblong folio. Disbound. Engraved. Handstamp "MM" to title of piano part and first pages of violin/flute and cello parts; small label to upper inner corner of title with "3970" in red ink and additional minor annotations. Slightly worn and soiled; minor foxing, browning, and small tears, repaired with archival tape.

Piano: [i] (title), 15, [i] (blank) pp.

Violino o flauto: 4 pp.

Violoncello: 3, [i] (blank) pp.

Early edition, published less than two months after the first. Benton 4314. RISM P3652 (no copies in the U.S.).

Pleyel was an Austro-French composer, music publisher, and piano maker. "He founded a major publishing house and a piano factory and his compositions achieved widespread popularity in Europe and North America."
Rita Benton in *Grove Music Online*. (41070) \$350



Rondos for the Piano

50. PLEYEL, Ignaz 1757-1831

Six Rondos arrangées tres faciles Pour le Clavecin ou Piano-Forte avec un Violon adlibitum ... 19me Partie de Clavecin. ... 1.12. [Set of parts].

Vienne: chez Artaria Compagnie [PN 304], [1790].

Oblong folio. Unbound. Engraved. With "V V" and two asterisks in contemporary manuscript to black outer margin of title. Some small stains and minor soiling, mainly to blank margins of title and final blank page of keyboard part.

Keyboard: [i] (title), 2-13, [i] (blank) pp. *Violin:* 4 pp.

First Edition. Benton 5916. OCLC 721217362. RISM P4601 and PP4601 (no copies in the U.S.) (41062) \$375

153 Songs by "One of the Greatest of All English Composers"

51. PURCELL, Henry 1659-1695

Orpheus Britannicus. A Collection of All The Choicest Songs for One, Two, and Three Voices ... Together, With such Symphonies for Violins or Flutes, As were by Him design'd for any of them: And A Through-Bass to each Song; Figur'd for the Organ, Harpsichord, or Theorbo-Lute. All which are placed in their several Keys according to the Order of the Gamut ... Together with: Orpheus Britannicus ... The Second Book, which renders the First Compleat and John Blow An Ode on the Death of Mr. Henry Purcell. [Score].

London: J. Heptinstall, for Henry Playford, 1698, 1702.

Two volumes. Small folio. Full dark tan panelled calf with decorative blindstamped devices and cornerpieces, raised bands on spine with dark red leather title labels gilt. Fine bust-length engraved frontispiece portrait of Purcell by Closterman and White to both volumes. Titles printed in red and black; music and text typeset. In a modern black cloth slipcase with titling gilt to spine.

Scored primarily for 1-2 voices and figured basso continuo, with occasional additions of violins or flutes.



Vol. I

If. (recto title, verso blank), 1f. (dedication), [i] ("The Bookseller to the Reader" by Playford), [iii] (memorial poems to Purcell), [i] (table of songs), [i] (publisher's catalog), 248 pp. *Contains a total of 81 songs by Purcell.* **First Edition.** Zimmerman 1698d. Day & Murrie 166. BUC p. 859. RISM P5979.

Bound with:

LEVERIDGE, Richard 1670-1758

This Song made for the Entertainment of her Royall Highness the Princess in the Tragedy of Calligula. Sung by Mrs. Lindsey. London, ca. 1715. 2-4, [i] (blank) pp. Scored for voice, violin, and unfigured basso continuo, with text commencing "Tho over all mankind beside my Conquering beauty." Later edition. BUC p. 616, from "A Collection of Choicest Songs & Dialogues," no. 153. RISM L2279 (no copies in the U.S.).

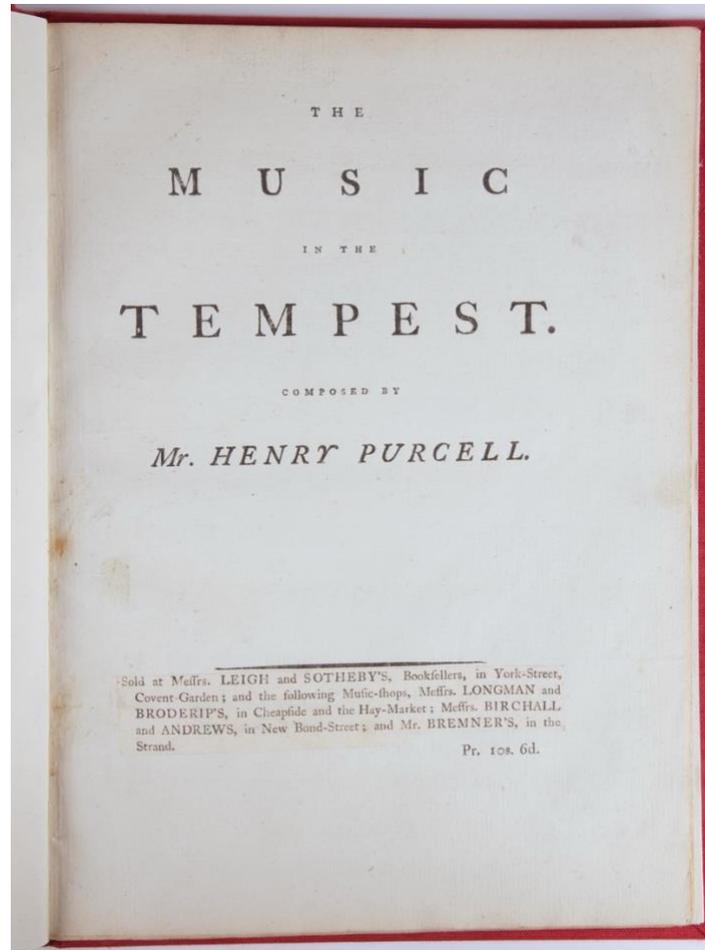
Vol. II

If. (recto title, verso blank), [i] (dedication), [i] ("The Bookseller to the Reader" by Playford), 1f. (memorial poems to Purcell), [i] (publisher's catalog), [i] (table of songs), 176 pp. *Contains a total of 72 songs by Purcell.* **First Edition.** Zimmerman 1702d. Day & Murrie 200. BUC p. 859. RISM P5983.

Bindings slightly worn, rubbed, and bumped; upper board and endpapers of Vol. I of Purcell detached; both boards of Vol. II detached. Occasional minor browning, stains, and tears; some leaves trimmed resulting in partial loss or pagination; some mispagination. Leveridge moderately soiled and foxed; slightly creased; verso of first leaf reinforced with narrow strip of paper.

"[Purcell] was one of the most important 17th-century composers and one of the greatest of all English composers. ... The reputation as a song composer [he] achieved in his lifetime was both reflected and sustained by the two volumes of the posthumous Orpheus Britannicus (London, 1698, 1702, with two subsequent editions). Henry Playford wrote in the preface to the first volume that Purcell had 'a peculiar Genius to express the energy of English Words, whereby he mov'd the Passions of all his Auditors', while Henry Hall added in a poem that 'Each Syllable first weigh'd, or short, or long, / That it might too be Sense, as well as Song'. Orpheus Britannicus contains movements originally composed as sections of stage works or odes alongside works always intended as vocal chamber music, thus bringing almost the entire range of Purcell's secular vocal writing for one or two voices into the domestic repertory." Peter Holman and Robert Thompson in *Grove Music Online*

An English bass and composer, "for more than half a century Leveridge was a leading singer on the London stage and a popular composer of songs." Olive Baldwin, revised by Thelma Wilson in *Grove Music Online* (41063) \$2,000



The Tempest

52. **PURCELL, Henry 1659-1695**

The Music in the Tempest ... Pr. 10s. 6d. [Vocal score with figured bass].

London: Longman and Broderip, [1790].

Folio. Full modern dark red cloth with printed paper title label to spine. 1f. (recto title, verso blank), 50 pp. Engraved. With overpaste of "Leigh and Sotheby's, Booksellers, in York-Street, Covent-Garden" to title. Occasional scattered foxing and small stains, mainly to blank margins. In very good condition overall.

Later edition. BUC p. 863. RISM P5948.

Other than the song *Dear Pretty Youth* (Z. 631) on pp. 26-27, most of the music of *The Tempest* is now considered to have been written by another composer, possibly John Weldon (1676-1736).

Weldon, an English composer and organist, "was a pupil of Purcell's for a year from about March 1693. The next year he was appointed organist at New College, Oxford. In March 1700 four prizes were offered for the best settings of Congreve's masque The Judgment of Paris; Weldon's setting, first performed on 6 May 1701, won the first prize, the others being awarded to John Eccles, Daniel Purcell, and Gottfried Finger, respectively. On 6 June 1701 Weldon was appointed a Gentleman Extraordinary of the Chapel Royal, presumably as an organist." Margaret Laurie and Stephen Bullamore in *Grove Music Online*. (40656) \$450

By the Noted Horn Player

53. PUZZI, Giovanni 1792-1876

Quatre Airs Variés Pour le Cor avec Accompagnement de Piano ... No. [blank]. [God Save the King]. [Score].

Paris: Pacini [PN 330], ca. 1815.

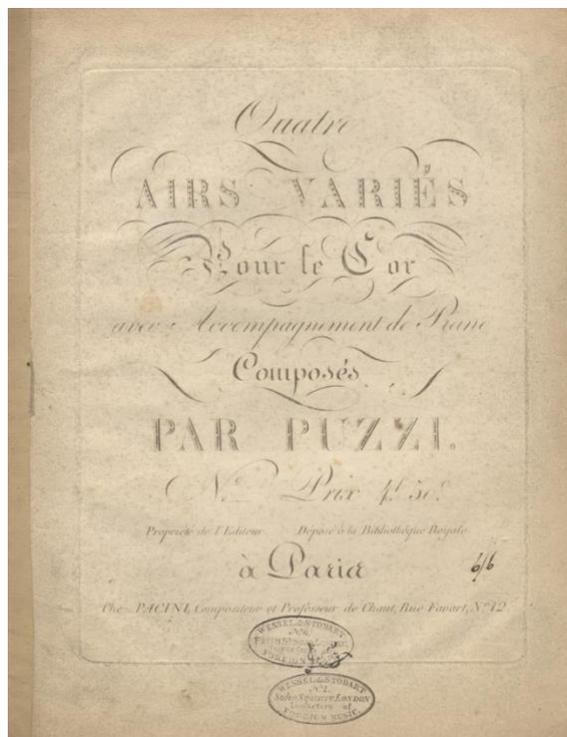
Folio. Unbound. 1f. (recto title, verso blank), [i] (blank), 2-11 pp. Engraved. Publisher's facsimile signature handstamp and London music seller Wessell & Stodart oval handstamps to blank foot of title; "6/6" in manuscript. Light foxing and soiling; spine reinforced with paper tape; manuscript with light showthrough.

Together with:

Copyst manuscript of horn part in contemporary manuscript. 4 pp.

Puzzi was an Italian horn player. "Renowned as a soloist at an early age, he toured the principal European cities and was commended to Napoleon by Ferdinando Paer. He was given a place in the emperor's private band, which he took up sometime before 1809. While in Paris, he played solo horn in the orchestra of the Théâtre Italien during the 1815–16 season. He appears to have moved to England under the patronage of the Duke of Wellington, making his public début in London in 1817. He was principal horn at the King's Theatre, the Philharmonic Society (1821–4) and the Concert of Ancient Music (1823–6), as well as at provincial festivals; he was also the first professor of horn at the Royal Academy of Music, where he played in the Royal Academic Concerts. He also organized a chamber music series in 1837, known as Classical Concerts for Wind Instruments. ... Puzzi was considered the most celebrated horn virtuoso of his time, and enjoyed a virtual monopoly of private and benefit concerts for over 20 years. The large body of works composed and arranged by Puzzi formed the basis of his solo repertory, and reflects both the extreme popularity of the Italian Opera and the fascination for virtuoso performers that was then characteristic of London musical life. His works include a concerto, fantasias and numerous vocal arrangements with horn obbligato (MSS in GB-Lbl)." Elizabeth Bradley Strauchen in Grove Music Online. (41079)

\$75



Lithographic Portrait

54. [RAIMONDI, Pietro 1786-1853]

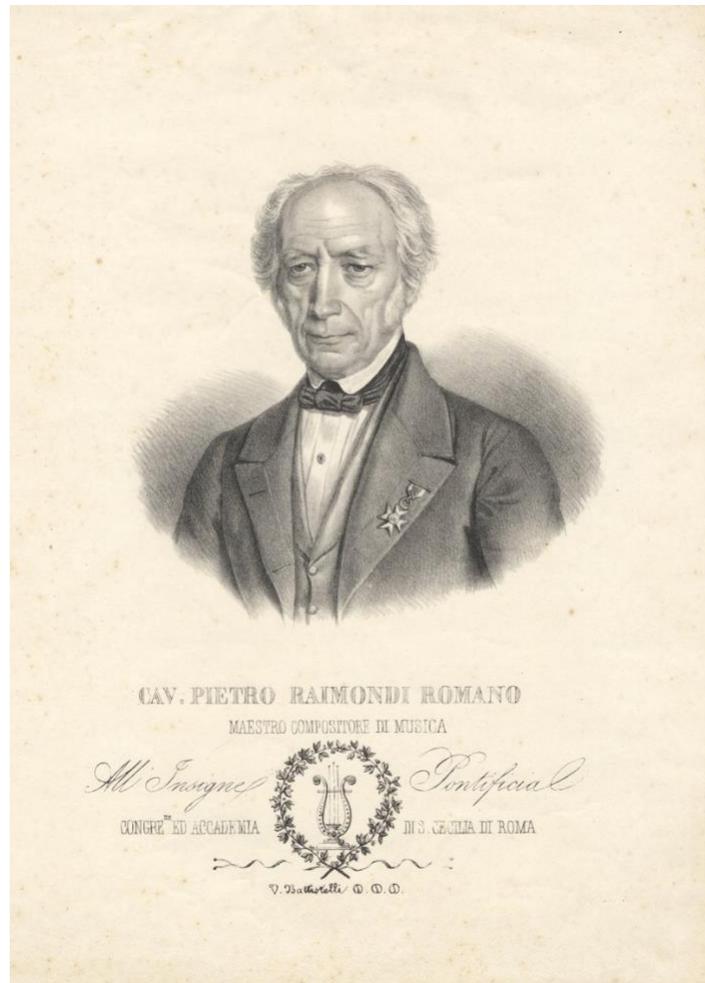
Cav. Pietro Raimondi Romano Maestro Compositore di Musica. All' Insigne Pontificia Congre. Re ed Academia di S. Cecilia di Roma.

[?]Rome: V. Battistelli, ca. 1852.

Head-and-shoulders portrait lithograph. Image size 315 x 190 mm; sheet size 400 x 284 mm. On wove paper. Minor foxing; narrow strip of dark gray paper to upper margin of verso.

Scarce. Arrigoni and Bertarelli 3615.

"After completing studies with Tritto at the Conservatorio di S Maria della Pietà in Naples, [Raimondi] embarked on a series of operas, mostly comic, for Genoa, Florence, Naples and Rome. In 1815 he took his first



post as maestro di cappella in Acireale, Sicily, and apart from reviving two earlier operas for Messina and Catania, he was occupied mainly with cantatas and sacred music during this period. He resumed operatic composition after settling in Naples in 1820, reaffirming the gift for light farcical works, partly in Neapolitan dialect and with spoken dialogue, that was largely to sustain his theatrical career. His skill in treating comic dialect parts is shown in the first-act duet of *Il finto feudatario* (1826), in which the disguised Baron Folpo affects a lofty Italian while attempting to trick Albina into marrying him, reverting to dialect in an explosion of patter-singing as he sees his plan fail. The performance of such works was naturally restricted to Naples, though *La donna colonello* (1822), profiting by its association with Rubini, who had created the lead tenor role, was revived in Dresden in an all-Italian version. Rubini also included arias written for him in *La caccia di Enrico IV* (1822) and *Argia* (1823) on concert tours, and inserted them into other operas, helping to spread Raimondi's fame. ... Around 1836 his first didactic text *Bassi imitati e fugati* was published, and the same year a *missa di gloria* for double chorus and double orchestra was performed in Palermo. This was the first in a series of experiments in musical simultaneity which culminated in his 'triple oratorio' *Putifar-Giuseppe-Giacobbe* (1847–8), a set of three oratorios to be performed first separately and then simultaneously. The great success of this work led to Raimondi's appointment in 1852 as maestro di cappella at S Pietro, Rome." Jesse Rosenberg in Grove Music Online. (41105)

\$300



A Lithographic Incunable

55. REICHA, Antoine 1770-1836

Trente six Fugues pour le Piano-Forté composées d'après un nouveau système.

Vienne: Au Magasin de l'Imprimerie chimique Imper. Roy. priv. [without PN], [1804].

Oblong folio. Original dark yellow publisher's wrappers with lithographic illustration of a Greco-Roman temple with "Fugen von Reicha" inscribed on its facade. 1f. (recto title, verso blank), [iv] (dedicatory poem addressed to Joseph Haydn in French and German), [iv] (typeset pedagogical discussion in French with musical examples) pp., 1f. (blank), 127 pp. Poem and discussion typeset, music lithographed. On fine quality paper with watermark featuring a shield, crown, and the letters "VG." In a light gray paper-backed folder with marbled boards, sepia paper title label to spine gilt. Wrappers worn and soiled; frayed at edges with some small tears and chips. Edges dusty; occasional small tears, stains, and soiling. A very good copy overall, untrimmed, with wide-margins.

First Edition of 24 of the 36 fugues. Scarce. Twyman p. 227, no. 39. Weinmann: Senefelder-Steiner-Haslinger I, p. 25 (with plate number 49). Šotolová: Antoní Reicha: A Biography and Thematic Catalogue, pp. 242-248. OCLC (2 copies only, at Stanford University and The British Library).

Several of the fugues in the present work are based on themes by Joseph Haydn, J.S. Bach, Mozart, Domenico Scarlatti, and Frescobaldi.

Reicha was a "Czech composer, active in France and Austria. Though a prolific composer, he was of particular importance as a theorist and teacher in early 19th-century Paris. ... In Vienna Reicha first went to visit Haydn, whose recent preoccupation with canons provided common ground for a close friendship. He renewed his friendship with Beethoven and took lessons from Albrechtsberger and Salieri. ... In Reicha's output some individual works defy classification as purely musical, theoretical or didactic; this resulted, no doubt, from his Hamburg meditations. Like L'art de varier and Bach's didactic works, the 36 Fugues (1803, dedicated to Haydn) subsume pedagogical examples within artistic conceptions. No.13 offers modal principles in which cadences are possible on all but the 7th degree of the scale without further alteration; nos.20, 24 and 28 contribute 'combined metre' (e.g. 6/8 + 2/8), while no.30 displays polymetre. Beethoven owned a copy of these fugues; though he wrote of them that 'the fugue is no longer a fugue', changes in his style (e.g. Variations op. 35) may derive from Reicha's ideas on variation and fugue. The exchange of ideas between them was probably reciprocal." Peter Eliot Stone in *Grove Music Online*

A fine example of a lithographic incunable printed by the firm established by the inventor of lithographic printing, Alois Senefelder (1771-1834). (40503) \$1,200

With an Interesting Metronomic Chart

56. REICHA, Antoine 1770-1836

Six Quintetti Pour Flute, Hautbois, Clarinette, Cor et Basson, Dédiés à Monsieur le Marquis de Louvois Nta à défaut de Hautbois, cette Partie peut s'exécuter par une Flûte avec la Patte en UT. ... [6=] Livraison Op. 88. Prix 7f. 50c. [Set of parts].

Paris: Boieldieu Jne [PN 643], [ca. 1817].

Folio. Stitched. Engraved. Handstamp to lower outer corner of title. Slightly worn, soiled, foxed, and stained.

Flute: 1f. (recto title, verso blank), 1f. (recto *Table Métronomique Pour servir à l'exécution des 18 Quintetti composés pour Flûte, Hautbois, Clarinette, Cor, et Basson ... A Paris, chez Boieldieu Jne. rue de Richelieu, No. 92, entre les rues St. Marc et Feydeau*, verso blank), 7, [i] (blank) pp.

Hautbois: [i] (blank), 2-7, [i] (blank) pp.

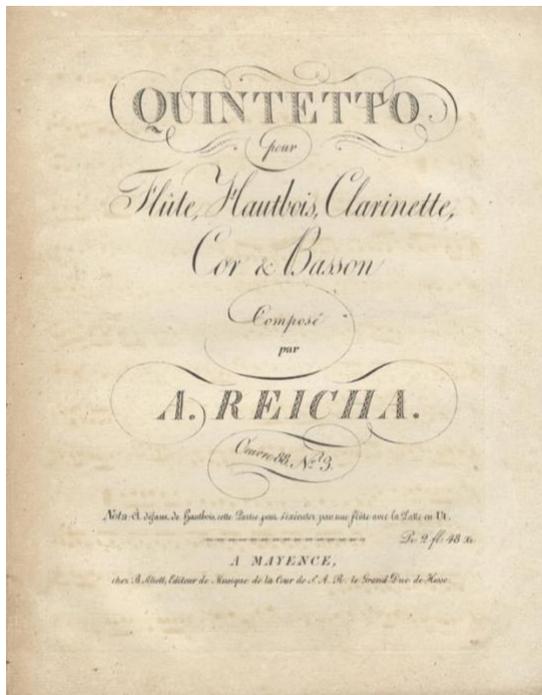
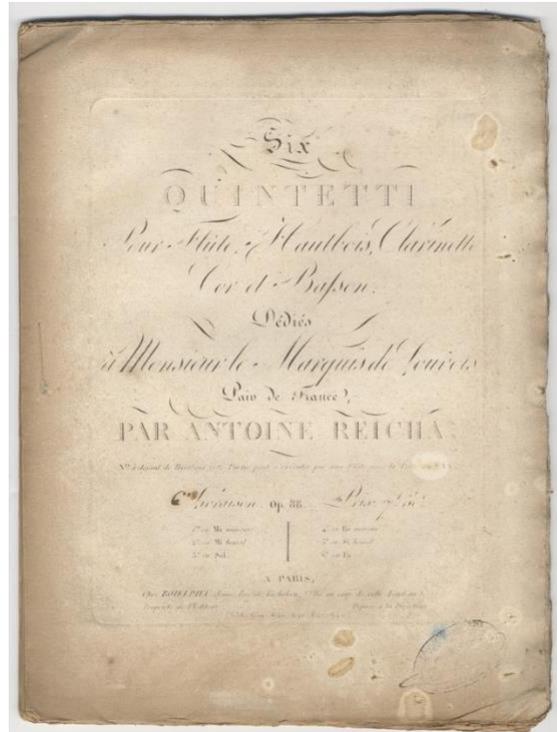
Clarinette en Ut: 7, [i] (blank) pp.

Cor: [i] (blank), 2-7, [i] (blank) pp.

Bassoon: [i] (blank), 2-7, [i] (blank) pp.

[?] **First Edition.** Šotolová p. 182 (another edition).

The presence of the chart documenting the metronome values for each movement of the quintets of opp. 88, 91, and 99 is of particular interest. It was presumably added to the copy of this edition of Op. 88 in ca. 1819 when op. 99 was first published. (41077) \$250



57. REICHA, Antoine 1770-1836

Quintetto pour Flûte, Hautbois, Clarinette, Cor & Basson ... Oeuvre 88. No 3. Nota: À défaut de Hautbois, cette Partie peut s'exécuter par une flûte avec la Patte en Ut ... Pr: 2 fl: 48 Xr. [Set of parts].

Mayence: B. Schott, Editeur de Musique de la Cour de S.A.R. le Grand Duc de Hesse [PN 1090], [?1818].

Folio. Disbound. Sewn. Engraved. Slightly worn; occasional minor stains and soiling, mainly to blank margins.

Flauto: 7, [i] (blank) pp.

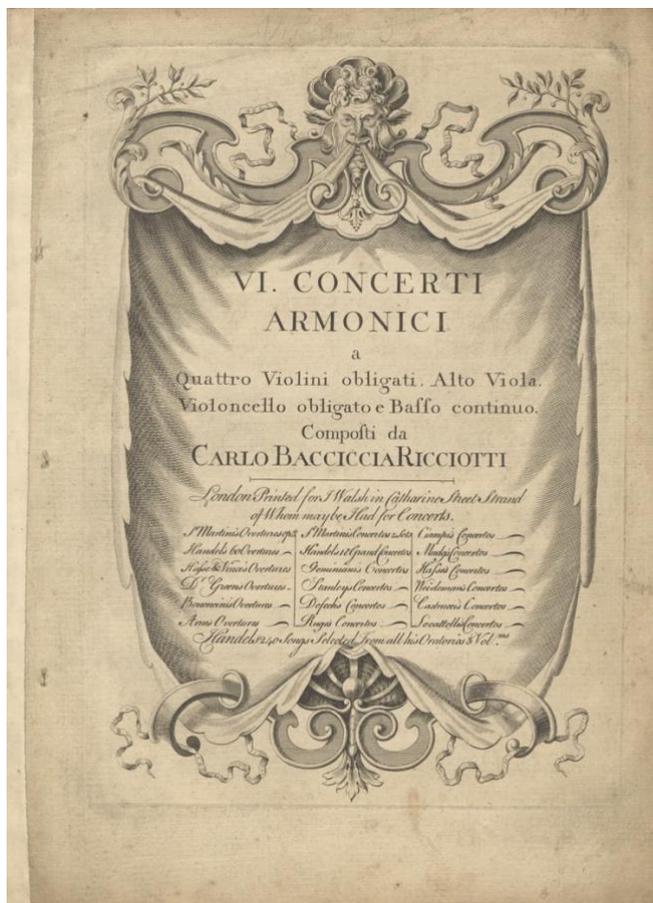
Oboe ou Flauto 2do: [i] (title), 2-7, [i] (blank) pp.

Clarinette in C: [i] (title), 2-7, [i] (blank) pp.

Corno in G: [i] (title), 2-5, [i] (blank) pp.

Fagotto: [i] (title), 2-7, [i] (blank) pp.

Published one year after the first edition. Šotolová, p. 179. Fétis VII, No. 14. Eitner VIII, p. 160. (41075) \$250



Wassenaer Writes for Ricciotti

58. RICCIOTTI, Carlo 1681-1756 [Wassenaer, Count Unico Wilhelm van 1692-1766]

VI. Concerti Armonici a Quattro Violini obligati, Alto Viola, Violoncello obligato e Basso continuo. [Set of parts].

London: Printed for I Walsh in Catharine Street Strand, [1755].

Folio. Sewn. Engraved, **each part with an elaborate decorative engraved title** with Neptune at head, water flowing from both sides of his mouth. Spines reinforced with old paper tape. Slightly worn; moderate soiling, and small stains, heavier to titles and final pages of each part; occasional dampstaining, small tears, and other minor defects; "1" in contemporary manuscript to head of each page.

Violino primo: 1f. (recto title, verso blank), [i] (blank), 2-20 pp.

Violino secondo: 1f. (recto title, verso blank), [i] (blank), 2-16 pp.

Violino terzo: 1f. (recto title, verso blank), [i] (blank), 2-17 pp., including two blanks.

Violino quarto: 1f. (recto title, verso blank), [i] (blank), 2-14 pp.

Alto viola: 1f. (recto title, verso blank), [i] (blank), 2-14 pp.

Violoncello obligato: 1f. (recto title, verso blank), [i] (blank), 2-15 pp.

Basso continuo: 1f. (recto title, verso blank), [i] (blank), 2-13 pp.

Second edition, first published in the Hague in ca. 1730. Smith and Humphries 1277, p. 286. BUC p. 889. RISM R1297 and RR1297 (2 copies in the U.S. at the University of Illinois, Urbana-Champaign and the University of Michigan, Ann Arbor).

Ricciotti was an "Italian violinist and impresario, active in the Netherlands. He is first heard of with a French opera company at The Hague in 1702, where he worked, ultimately as director, until 1725. There are no records of Ricciotti as composer, while as practising musician we know only that he was violin teacher to Count Willem Bentinck and played first violin in the concerts held at the homes of Bentinck and Wassenaer. On 26 February 1740 the states of Holland and West Friesland awarded Ricciotti a patent for the printing of six Concerti armonici a quattro violini obbligati, alto viola, violoncello obbligato e basso continuo, published in The Hague. The title-page mentions only that the concertos are dedicated to Count Bentinck by Ricciotti, at whose expense they were printed: no composer is named. In the dedicatory letter to Bentinck, Ricciotti begged the count 'to take even greater pleasure in accepting these works since they stem from an illustrious hand [Illustre mano] which your Excellency esteems and honours, and to which I am bound out of respect'. When the concertos were reprinted by the London publisher Walsh, Ricciotti was named as the composer, and while this attribution can have no significance whatever, J.P. Hinnensthal (Mf, xxi, 1968, 322–3) also conjectured that Ricciotti himself was the composer. From the time of its publication to very recently, cases have been made for attributing the collection to numerous composers, including Pergolesi and Fortunato Chelleri. However, it has now been established without doubt that the works are by Unico Wilhelm van Wassenaer." Albert Dunning in Grove Music Online

Wassenaer was a "Dutch composer and statesman. He was born into one of the oldest and most influential families of the Dutch nobility and spent his childhood in his parents' house in The Hague and at Twickel Castle in Delden. He probably studied music with the organist, harpsichordist, composer and theorist Quirinus van Blankenburg in The Hague. ... He was a close friend of Count Willem Bentinck, who also had a keen interest in music, and with him organized concerts which took place alternately in their homes in The Hague. At these concerts, held for a small circle of nobles, Carlo Ricciotti, known as Bacciccia, played first violin. It was for these gatherings, between 1725 and 1740, that van Wassenaer wrote his Concerti armonici, published in 1740 in The Hague by Carlo Ricciotti without the composer's name and with a dedication to Willem Bentinck. The Concerti armonici were reprinted in England with Ricciotti named as the composer. A manuscript score at Twickel Castle contains annotations in van Wassenaer's hand." Albert Dunning in Grove Music Online (40659) \$800

“Perhaps the Greatest of all Comic Operas”

59. ROSSINI, Gioachino 1792-1868

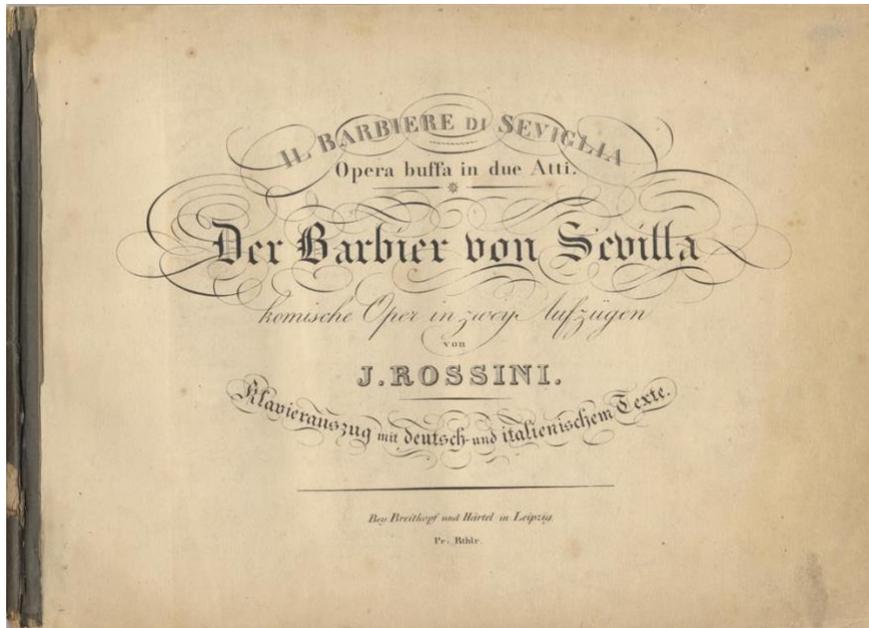
Il Barbiere di Siviglia. Opera buffa in due Atti. Der Barbier von Sevilla. Komische Oper in zwey Aufzugen ... Klavierauszug mit deutsch- und italienischem Texte ... Pr. [blank] Rthlr. [Piano-vocal score].

Leipzig: Breitkopf und Härtel [PN 3671], ca. 1823.

Oblong folio. Disbound. 1f. (recto title, verso blank), [1] (cast list and table of contents), [2]-174 pp. Lithographed. Text in Italian and German. Remnants of early binding to spine. Slightly worn, soiled, and browned; several small edge tears; scattered foxing; some light creasing; cropped at upper margins, occasionally affecting pagination and one tempo indication.

Early edition. Rognoni p. 445, no. 17. Gossett p. 274. Fuld pp. 124-125 (citing this as possibly the first edition). The "5" in the price has been removed from the title of the present copy, possibly suggesting a somewhat later issue.

Il barbiere di Siviglia, a comic opera in two acts by Gioachino Rossini to a libretto by Cesare Sterbini after Pierre-Augustin Beaumarchais *Le barbier de Séville* and the libretto often attributed to Giuseppe Petrosellini for Giovanni Paisiello's *Il barbiere di Siviglia* (1782, St Petersburg), was first performed in Rome at the Teatro Argentina on 20 February 1816.



"It is perhaps the greatest of all comic operas. Beethoven thought well of it; Verdi wrote to Camille Bellaigue in 1898: 'I cannot help thinking that *Il barbiere di Siviglia*, for the abundance of true musical ideas, for its comic verve and the accuracy of its declamation, is the most beautiful opera buffa there is'. Rossini was faced with one of the best librettos he ever set, one in which the characters are keenly sketched and the dramatic situations are planned for a maximum of effective interaction among those characters. Add to this that the libretto was based on an excellent play by Beaumarchais, featuring the incomparable Figaro, and it is no surprise that Rossini took fire. The opera soon gained an enormous success that has never diminished." Philip Gossett in *Grove Music Online*

An attractive example of early music lithography. (41096)

\$450

Version for the Théâtre Italien

60. ROSSINI, Gioachino 1792-1868

Mosè in Egitto Oratorio ... *Ridotto per il Piano-Forte*. [Piano-vocal score].

Paris: Au Magasin de Musique de Pacini, Boulevard Italien, No. 11 [PNs 1000-1009; 1011-1030], [1822-1824].

Folio. Contemporary half mid-tan calf with marbled boards, spine in compartments gilt with dark red leather title gilt. 1f. (recto title, verso blank), 1f. (blank), 1f. (recto "table thematique," verso blank), 203, [i] (blank) pp. **With engraved bust-length frontispiece portrait of Rossini** by Geoffroy. Publisher's facsimile signature handstamp to blank lower margin of title. Binding worn, rubbed, and bumped; upper board partially detached. Slightly worn; moderately foxed; occasional minor stains and soiling.

Version for the Théâtre Italien in Paris, 20 October 1822. One of three piano-vocal editions published between 1822-1824; Gossett describes the present edition as the third. Gossett p. 395. OCLC 33304273.

Mosè in Egitto, to a libretto by Andrea Leone Tottola after the Old Testament and Francesco Ringhieri's *L'Osiride*, was first performed in Naples at the Teatro San Carlo on 5 March 1818.



"In its original form, the Neapolitan version of 1818–19, *Mosè in Egitto* is one of the freshest and dramatically most effective of Rossini's *opere serie*, and there is a strong case for preferring this version to the somewhat bloated and more arbitrarily structured revision which Rossini prepared for the Paris Opéra in 1827 under the title *Moïse et Pharaon*." Richard Osborne in *Grove Music Online*. (41073) \$400



“One of Rossini’s Finest Overtures”

61. ROSSINI, Gioachino 1792-1868

Semiramide Ouverture ... Ridotta per il Piano Forte Solo. [Copyist manuscript piano transcription].

Vienna, ca. 1823.

Oblong folio. Sewn. [i] (title), 24, [iii] (blank) pp. Watermark of a half-moon. Notated on 8-stave rastrum-ruled paper. "Pianoforte a 2 mani: B. XXVII" in purple pencil to lower inner corner of title. Very slightly worn; some minor showthrough; a few small stains to final blank page.

Semiramide, a *melodramma tragico* in two acts to a libretto by Gaetano Rossi after Voltaire's *Sémiramis*, was first performed in Venice at the Teatro La Fenice on 3 February 1823.

"The opera is prefaced by one of Rossini's finest overtures, a powerfully worked version of the familiar Rossini archetype, containing, unusually for him, thematic material that recurs in the opera. ... With *Semiramide*, Rossini brought his Italian career to a spectacular close. After a series of operas in which the primary areas of interest were either vocal or architectural, Rossini once again drew vocal, dramatic, and architectural elements into harmony with one another." Richard Osborne in *Grove Music Online*. (41074) \$200

Opus 1

By "A Leading Figure in the Development of the Classical Style"

62. SAMMARTINI, Giovanni Battista ca. 1700-1775

Six Sonatas for two Violins and a Thorough Bass ... *Opera Prima*. [Set of parts].

London: Printed and sold by John Simpson at the Bass Viol and Flute in Sweetings Alley opposite the East Door of the Royal Exchange, ca. 1745.

Folio. Modern ivory textured wrappers. Sewn. Engraved. Light uniform browning; occasional small stains to blank margins. In very good condition overall.

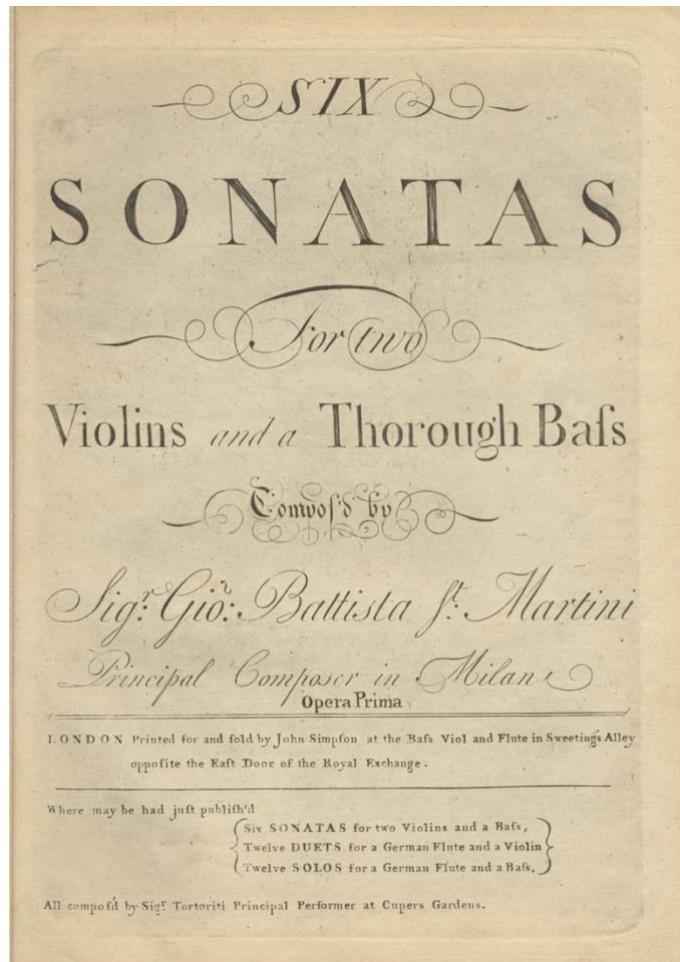
Violino primo: 1f. (recto title, verso blank), 12 pp.

Violino secondo: 1f. (recto title, verso blank), 10 pp.

Basso: 1f. (recto title, verso blank), 10 pp.

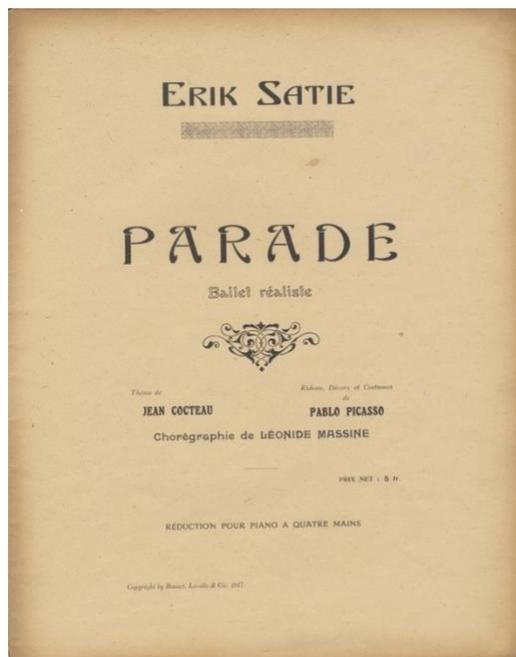
First Edition, second issue, with "Opera Prima" added to title. Jenkins and Churgin p. 236. BUC p. 919. RISM S675. Jenkins and Churgins list the third sonata as being by Sammartini, with the others considered "probably" by Antonio Brioschi. Thematic Catalogue of the Works of Sammartini p. 236, no. D24.

Sammartini "was a leading figure in the development of the Classical style. ... It appears that [his] music was better known outside Italy than in his native land. Many of his works were published in Paris and London, especially by Leclerc, Venier, and Walsh. One of his symphonies (j-c65) was performed in Amsterdam in 1738. Most of his surviving early works are in the Blancheton collection (F-Pc), formed in Paris apparently between about 1740 and 1744. ... In the early 1730s, if not before, Sammartini's most important symphonic compatriot, Antonio Brioschi, modeled a slow movement in his trio symphony, *Fonds Blancheton* op.2 no.61, on the *Largo* of Sammartini's early symphony, *J-C65* (before 1738). He is reported to have studied Sammartini's music and taste (see Churgin, 'Sammartini as Model', 2010). While Sammartini's influence on Gluck has long been acknowledged, his influence on J.C. Bach and Luigi Boccherini should be further investigated. Bach knew Sammartini, whom he described as a 'strong composer'. ... Sammartini's music played a fundamental role in



the formation of the Classical style. He was one of the most advanced and experimental composers of the early Classical period, and the first great master of the symphony, preserving his individuality despite the rise of the Viennese and Mannheim schools. Though the extent of Sammartini's influence is still not fully measured, the high quality of his music places him among the leading creative spirits of the 18th century." Bathia Churgin in *Grove Music Online*

*Brioschi, fl. ca. 1725-1750, "probably worked near Milan, since some of his music was published with that of G.B. Sammartini in Paris and London, and six symphonies in Prague (CZ-Pnm) are in a Milanese hand. He is identified as a Milanese composer on some symphony manuscripts and should be considered representative of the Milanese symphonic school. Ten symphonies are ascribed to both Brioschi and Sammartini, and Brioschi evidently knew Sammartini's music, as he modelled the Andante of one of his symphonies (F-Pc Fonds Blancheton op.2 no.61 and US-BEm 103) on the Largo of a Sammartini symphony (Jenkins and Churgin, no.65), dated before January 1738. ... Brioschi was a popular and prolific early symphonist. ... Prints and manuscripts of Brioschi's symphonies exist in about 40 European and American libraries. His music was especially popular in Paris, Prague, Stockholm and Darmstadt. Twenty-nine works are listed in the Breitkopf catalogues of 1762, 1763 and 1766 (including works listed under other names)." Bathia Churgin and Sarah Mandel-Yehuda in *Grove Music Online*. (40658) \$600*



Diaghilev-Massine-Picasso Ballet

63. SATIE, Erik 1866-1925

Parade. Ballet réaliste Thème de Jean Cocteau Riddau, Décors et Costumes de Pablo Picasso Chorégraphie de Léonide Massine. Prix Net: 5 fr. Réduction pour piano a quatre mains.

[Paris]: [Rouart Lerolle & Cie.] [PN R.L. 10.431 & Cie.], after 1917.

Folio. Original publisher's mid-brown wrappers printed in dark red. 1f. (recto title, verso blank), 1f. (recto printed notes by Georges Auric, verso printed notes by Jean Cocteau), 1f. (recto performance notes and named cast list, verso blank) 21, [i] (blank) pp. Wrappers very slightly worn, with glassine covering slightly worn and frayed. Uniform browning throughout.

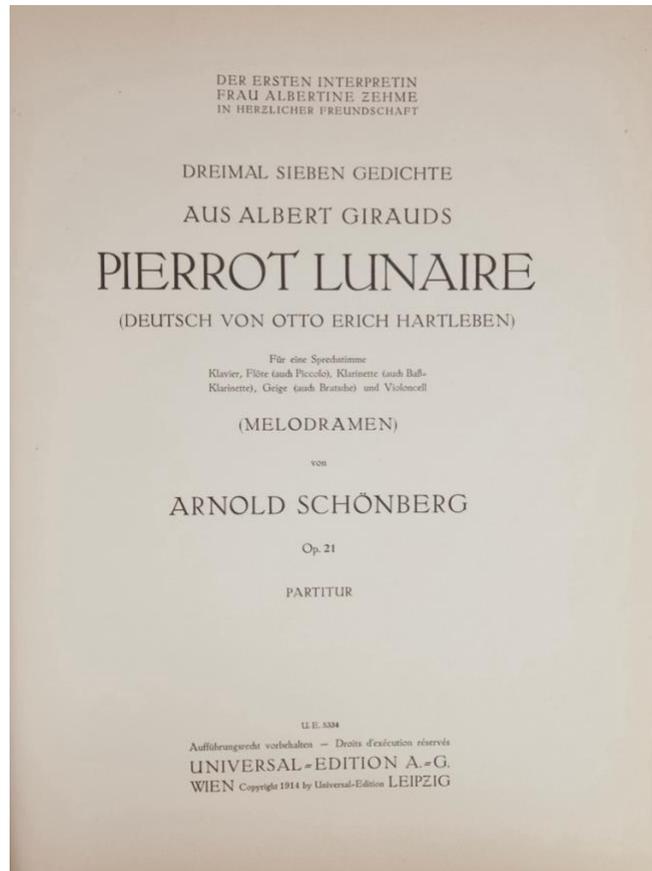
First Edition, later issue, with price changed from 4.50 fr. to 5 fr. Orledge p. 314

Composed May 1916-May 1917 and first performed In Paris at the Théâtre du Chatelet on 18 May 1918 directed by Serge Diaghilev with Massine, Lopokova, Zverew, Chabelska, Wozikovski, Statkevitch, Oumanski, and Nova under Ernest Ansermet.

"With his abundant energy and high society contacts, Cocteau was able to open doors for Satie, leading to the Dyaghilev-Massine-Picasso ballet Parade in 1917. ... Altogether he collaborated on five theatre works with Cocteau, three with Picasso ... and three with the choreographer Massine, and from Parade onwards he worked mainly for Dyaghilev's Ballets Russes, devising no fewer than six ballet projects for them. ... His attraction to analytical cubism surely inspired the block-like orchestral juxtapositions of Parade, just as its noise-making instruments (typewriters, revolvers, etc.) can be compared to the use of everyday objects in synthetic cubism. This epoch-making ballet, whose unchanging pulse is that of the human heartbeat, put Satie into the forefront of the avant-garde and ensured his reputation in his final years was as a fashionable, witty, and shocking composer.

[Satie] was an iconoclast, a man of ideas who looked constantly towards the future. Debussy christened him 'the precursor' because of his early harmonic innovations, though he surpassed his friend's conception of him by anticipating most of the 'advances' of 20th-century music – from organized total chromaticism to minimalism. To some extent he made a virtue of his technical limitations, but his painstaking quest for perfection in simplicity, coupled with his ironic wit and his shrewd awareness of developments in other fields of contemporary art, made him the personification of the wartime esprit nouveau in France." Robert Orledge, revised by Caroline Potter in Grove Music Online. (41082)

\$125



“One of the Most Representative Works of the Twentieth Century”

64. SCHOENBERG, Arnold 1874-1951

Dreimal sieben Gedichte aus Albert Girauds Pierrot Lunaire (deutsch von Erich Otto Hartleben) Für eine Sprechstimme Klavier, Flöte (auch Piccolo), Klarinette (auch Baß=Klarinette), Geige (auch Bratsche) und Violoncell. (Melodramen) ... Op. 21 Partitur ... Der ersten Interpretin Frau Albertine Zehme in herzlicher Freundschaft.

Wien... Leipzig: Universal=Edition A. = G. [PN U.E. 5334.5336], 1914.

Folio. Full modern ivory linen with publisher's light green upper printed wrapper trimmed and laid down to upper board. 1f. (recto title, verso blank), [i] ("Vorwort" by Schoenberg), [ii] (contents), [iii]-[iv] (text of poems), 5-78 pp. Printed note to lower left corner of first page of music: "Copyright 1914 by Universal-Edition" and to lower right corner "Stich und Druck von Breitkopf & Härtel in Leipzig." Titling of upper wrapper identical with that on title page. Binding slightly worn and soiled.

First Edition, limited to 200 copies. Rufer (Engl.) pp. 38-40. Ringer p. 314. Tetsuo Satoh pp. 13-16. Crawford p. 441.

The first printing consisted of 50 numbered copies printed on high-quality laid paper signed by the composer and 200 unsigned copies printed on regular paper. The copies on laid paper carry the printed note "Numerierte Vorzugsausgabe auf Bütten" to title. Hitherto unrecorded is the fact that all copies of this issue bear the note "Stich und Druck von Breitkopf & Härtel in Leipzig" to the lower right corner of the first page of music. The note "Weag" [Waldheim-Eberle A.G.] to p. 78, mentioned in the Schoenberg Complete Edition (Abteilung VI, Reihe B, Band 24, 1, critical report by Reinhold Brinkmann), is found only in the second issue of 1923.

The poems are by the Belgian Albert Giraud (1860-1929) in a German translation by Erich Otto Hartleben (1864-1905). Albertine Zehme (1857-1946), an actress born in Vienna and later active in Berlin, is now exclusively remembered as the person who commissioned and first performed *Pierrot Lunaire*. "Read the preface, looked at the poems. I am enthusiastic. A brilliant idea, entirely in my spirit. I would do it even without a fee." Website of the Arnold Schönberg Center, Vienna (Schoenberg's diary)

Pierrot Lunaire, Schoenberg's setting of 21 selected poems from Belgian writer Albert Giraud's eponymous cycle, was first performed at the Berlin Choralion-Saal on 16 October 1912 with soprano Albertine Zehme as vocalist. "Schoenberg, who was fascinated by numerology, ... makes great use of seven-note motifs throughout the work, while the ensemble (with conductor) comprises seven people. The piece is his opus 21, contains 21 poems, and was begun on March 12, 1912. Other key numbers in the work are 3 and 13: each poem consists of 13 lines (two four-line verses followed by a five-line verse), while the first line of each poem occurs three times (being repeated as lines 7 and 13)." Wikipedia

"Pierrot Lunaire is one of the most representative works of the twentieth century, as much as Pablo Picasso's Man with the Guitar or James Joyce's Ulysses. As a creative effort in a single consistent style, as an artistic phenomenon, it stands alone among Schoenberg's compositions. The era of 1912, the sunset of a long epoch of peaceful construction in Central Europe, found an unmistakable expression interest in it." Stuckenschmidt pp. 71-72.

"This melodrama is numbered among the unique, unrepeatable creative works which, both positively and negatively, point the way for, and mark the destiny of, the art of music. Seen in this lofty historical perspective, it takes its place in the line of works such as Mozart's Don Giovanni, Beethoven's Missa Solemnis or late quartets, Wagner's Tristan, Mahler's Song of the Earth, and Richard Strauss's Elektra. This is not a matter of drawing comparisons; when I place Pierrot Lunaire alongside the works just mentioned, it is only to point out that, like them, it was, in a sense, created at as crucial moment for music." Reich p. 79. (41083) \$1,500

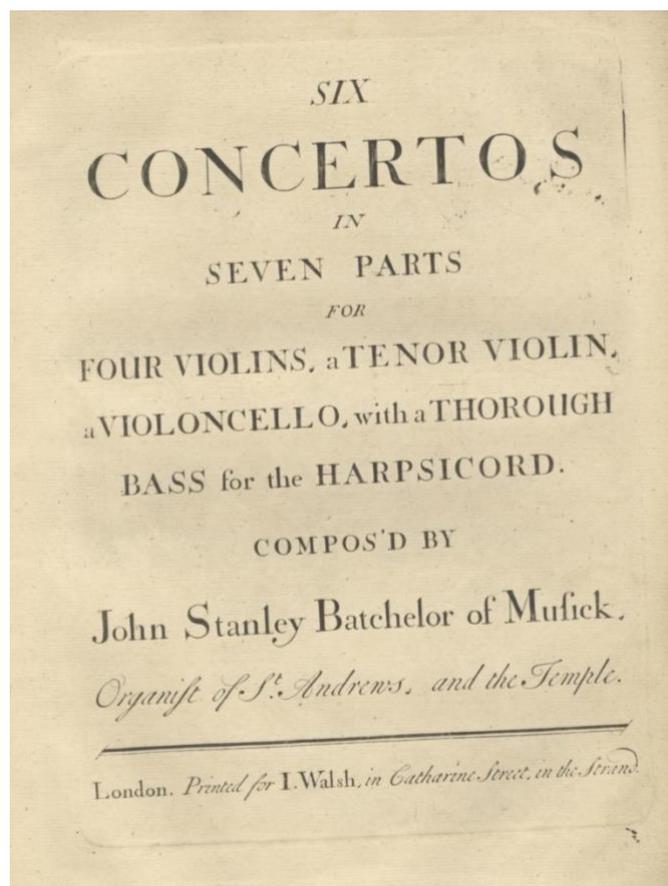
Concertos by the Blind English Composer, Organist, and Violinist

65. STANLEY, John 1712-1786

Six Concertos in Seven Parts for Four Violins, a Tenor Violin, a Violoncello, with a Thorough Bass for the Harpsichord. [Op. 2]. [Set of parts].

London: Printed for I. Walsh, in Catharine Street, in the Strand, [1745].

Folio. Disbound. Loose in a gray board portfolio with mid-tan leather title label gilt to spine. Engraved. With "Philips Sculpt." and "Phillips Sculpt." printed to final leaves of *Violoncello* and *Basso ripieno* parts. Numbering in contemporary manuscript "N15[-20]" to heads of each page. Portfolio worn. Minor internal wear; occasional minor soiling and small stains; loss to blank outer margin of p. 8 and small tear to blank lower margin of same page, repaired with archival tape, of *Violino secondo ripieno* part; final leaf of *Alto viola* part detached; final blank page of *Basso ripieno* part moderately browned.



Violino primo del concertino: 1f. (recto title, verso blank), 10, [I] (blank), 11-19 pp.

Violino primo ripieno: 1f. (recto title, verso blank), 12, [i] (blank) pp.

Violino secondo del concertino: 1f. (recto title, verso blank), 13, [i] (blank) pp.

Violino secondo ripieno/traversier secondo: 1f. (recto title, verso blank), [i] (blank), 12, [ii] (blank), 12-14 (p. 12 duplicated) pp.

Alto viola: 1f. (recto title, verso blank), [i] (blank), 12, [i] (blank) pp.

Violoncello [figured]: 1f. (recto title, verso blank), 13, [i] (blank) pp.

Basso ripieno [figured]: 1f. (recto title, verso blank), [i] (blank), 12, [i] (blank) pp.

First Edition, second issue. Smith & Humphries 1412. BUC p. 973. RISM S4673 (the supplemental "Traversier Secondo" at the end of the *Violino secondo ripieno* part is often not included in other sets).

Stanley was an English composer, organist and violinist. "He became blind as the result of a domestic accident at the age of two, and began to study music as a diversion when he was seven. Little progress was made under his first teacher, John Reading ... but he got on so well under Maurice Greene at St Paul's Cathedral that before he was 12 he was appointed organist at the nearby church of All Hallows Bread Street. In 1726 he was elected to a similar post at St Andrew's, Holborn, 'in preference to a great number of candidates' (Burney), and in 1734 he was made organist to the Honourable Society of the Inner Temple, having resigned from All Hallows in 1727. According to his pupil John Alcock ... Stanley's playing of voluntaries at the Temple and St Andrew's attracted musicians from all over London, including Handel. He was also an excellent violinist and for several years directed the subscription concerts at the Swan Tavern, Cornhill, and the Castle, Paternoster Row. In 1729 he became the youngest person to gain a BMus degree from Oxford University. ... Thanks largely to his remarkable memory, Stanley was able to enjoy a comfortable living as an organist and teacher and to join in music-making and card-playing with a large circle of friends. He was also able to direct several Handel oratorios during the 1750s, and after Handel's death in 1759 he assumed responsibility for the annual Lenten oratorio seasons at Covent Garden (later at Drury Lane), first with J.C. Smith and from 1776 with Thomas Linley." Malcolm Boyd, revised by A.G. Williams in Grove Music Online. (40784)

\$750

CLARKE

A new Song in the last reviv'd Comedy, call'd the Fond Husband, or the Plotting Sisters, set by Mr, Jeri Clark, sung by Ms. Willis ["The Bonny gray ey'd Morn"]. [Ca. 1700]. 1f. (recto music and text, verso blank). With large ornamental initial "T." BUC pp. 122 and 95 (alternate editions). OCLC 43221926 (1 copy, at Oxford University). RISM C2585 (not distinguishing between editions). *Clarke, an English composer and organist, "was a leading composer of the generation immediately junior to Purcell. Though mainly remembered as a writer for the church, he composed in several other genres besides."* Christopher Powell and Watkins Shaw, revised by H. Diack Johnstone in *Grove Music Online*

CLARKE

A Song in the the Comedy call'd the Bath or the Western Lass the Words by Mr. Tho: Durfey Set by Mr. Jeremy Clark Sung by Mrs. Lucas ["Lord! what's come to my Mother"]. 1f. (recto music and text, verso blank). With supplemental flute line. BUC pp. 91 and 194. RISM C2579 (not distinguishing between editions). Browned and foxed.

CLARKE

An Ode on ye Union of the King and Parliment by Mr. Durfey ye Tune by Mr. Ier. Clark ["Whilst the French their Arms discover"]. [1701]. 1f. (recto music and text, verso blank). With supplemental flute line. BUC p. 195. RISM C2614 (1 copy in the U.S., at the Folger Shakespeare Library).

BARRETT

Prince Eugenens Health Set by Mr. Iohn Barrett The Words by Mr. Durfey ["You the Glorious Sons of Honour"]. 1f. (recto music and text, verso blank). With supplemental flute line. BUC p. 86. RISM B1010. Lower margin slightly soiled. *Barrett was an English composer, organist, and music master. "Like many of his contemporaries, such as Jeremiah Clarke, John Eccles and Daniel Purcell, Barrett composed mainly for the theatre, and his many songs, mostly of the double-barrelled art song variety, are both tuneful and attractive, as are the several little keyboard pieces published in the first three books of The Harpsicord Master (1697–1702) and various other early 18th-century anthologies. The style is essentially Purcellian, but the use of motto openings in almost all the extended songs reveals an awareness of rather more up-to-date Italian vocal practice, and in one case (Begone, begone, thou too propitious light, n.d.) Barrett actually produces what must be one of the very first English recitative–aria–recitative–aria cantatas as such (though the term 'cantata' is not used). His incidental music for Shadwell's The Lancashire Witches was popular, and no fewer than 30 performances at Drury Lane between 1713 and 1729 are recorded; like that of several other plays to which he also contributed, however, it is no longer extant."* Christopher Powell, revised by H. Diack Johnstone in *Grove Music Online*

CROFT

An Ode on Musidora Walking in Spring Garden ye Words by Mr. Durfey ye Tune by Mr Croft ["Ah how Sweet are the Cooling Breeze and the Blooming Trees"]. [Ca. 1705]. 1f. (recto music and text, verso blank). BUC p. 240. RISM C4525 (not distinguishing between editions). *Croft, an English composer, "was both a staunch preserver of tradition and an assimilator of new techniques. Many of his works were modelled on specific compositions by Purcell; yet there is evidence that he revised his own Te Deum in D, which was clearly based on Purcell's 1694 composition, after having heard Handel's 'Utrecht' setting of 1713."* Watkins Shaw, revised by Graydon Beeks in *Grove Music Online*

ECCLES

A Song in the Provok'd Wife, Set by Mr. John Eccles. Sung by Jemy Laroche, and exactly engrav'd by Tho : Cross ["When yielding first to Damon's flame"]. "94" engraved to lower right corner. 1f. (recto music and text, verso blank). With supplemental flute line. OCLC 43150507 (1 copy, at Oxford University). RISM E286, EE286 (no copies recorded in the U.S.).

LEVERIDGE

A Song in the Comedy call'd Æsopoe set by Mr. Leveridge Sung by Mrs. Cross and exactly engrav'd by Tho : Cross. ["Shou'd I change my Heart"]. Printed and Sold by Tho : Cross. and are to be Sold at the Musick Shops.

"12" engraved to lower right corner of second page of music. [i] (blank), 2, [i] (blank) pp. "A Song the the comedy" in contemporary manuscript to foot of first page of music. BUC p. 615. RISM L2263. *Leveridge was a noted English bass and composer. "For more than half a century Leveridge was a leading singer on the London stage and a popular composer of songs."* Olive Baldwin, revised by Thelma Wilson in *Grove Music Online*

Laid in:

PURCELL

Oh lead me. A Song in Bonduca Set by Mr. Henry Purcell. [Ca. 1715]. 1f. (recto music, verso blank). Browned and soiled; trimmed; small stains to recto; blank verso soiled. BUC p. 860. RISM P5834 and PP5834 (1 copy in the U.S., at the Folger Shakespeare Library). "[Purcell] was one of the most important 17th-century composers and one of the greatest of all English composers." Peter Holman and Robert Thompson in *Grove Music Online*

GALLIARD

Charon Sung by Mr. Leveridge in the Masque of Dr. Faustus. ["Ghosts of ev'ry Occupation"]. 1f. (recto music, verso blank). With supplemental flute line. RISM G204 (not distinguishing between editions). Some small stains and minor soiling; margins trimmed. *Galliard was a German composer and oboist, active in England. "[He] certainly played a significant role in London's musical life in the first half of the 18th century. He was a founder-member of both the Academy of Vocal (later Ancient) Music in 1726 and the Royal Society of Musicians in 1738, directing the first performance of the former."* Roger Fiske, revised by Richard G. King in *Grove Music Online*

HANDEL

A song Compos'd by Mr. Handle[!] in the Mask of Acis & Galethea [HWV 49:18 "Would you gain the tender Creature"]. 1f. (recto music, verso blank). With supplemental flute line. RISM H441 (1 copy in the U.S., at the Huntington Library). Light browning; blank margins trimmed resulting in loss of approximately 2/3 of supplemental flute part; tear along vertical fold extending from head of leaf downward into two systems of music; tear along horizontal fold extending into first two measures of antepenultimate system of vocal and continuo music; two small holes along lowermost horizontal fold.

D'URFEY

The Parson among the Pease A new Song the words by Mr Durfey. ["One Long Whitson Holliday"]. 1f. (recto music and text, verso blank). Moderately browned; tear to horizontal fold extending in three measures of antepenultimate system; margins trimmed. *D'Urfey, an English poet and dramatist, integrated music into many of his works and was especially noted for his ability to adapt text to tunes.*

OSWALD

The Song in the Gamster Set by Mr. Oswald ["When Damon Languish'd at my Feet"]. [Ca. 1754]. 1f. (recto music and text, verso blank). With supplemental flute line. Minor soiling under lowermost system of the flute line. BUC p. 748. RISM O163, OO163 (no copies in the U.S.). *Oswald was a Scottish composer, publisher, arranger and cellist. "[His] influence on later generations has been immense. He probably composed The East Neuk of Fife and The flowers of Edinburgh, two classic reel tunes of the Scots fiddle repertory, and his arranging and publishing made possible the careers of such later fiddlers as the Gows and William Marshall. Moreover, Robert Burns's song lyrics are hardly conceivable without the tunes provided for them by the Caledonian Pocket Companion."* David Johnson and Heather Melvill in *Grove Music Online*. (40729) \$2,500

“A Seminal Figure”

67. WEBER, Carl Maria von 1786-1826

Ouverture de l'Opéra Der Beherrscher der Geister [The Ruler of Spirits] pour 2 Violons, 2 Hautbois, 2 Clarinettes, Flûte, Flûte piccolo, 2 Bassons, 3 Trombones, 4 Cors, 4 Trompettes, Tymbales, Alto, et Basso ... Op. 27. [Copyist musical manuscript full score].

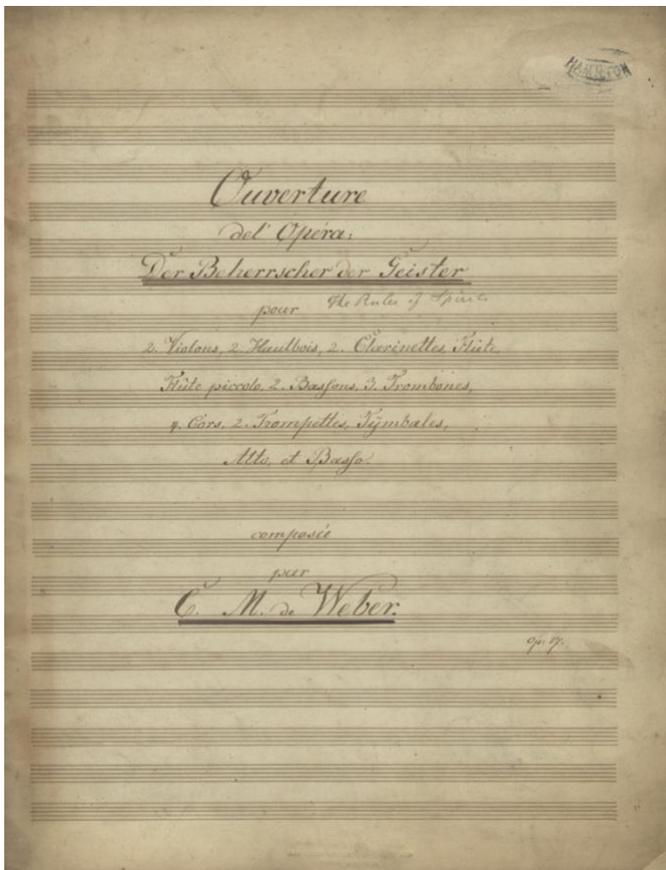
[?]Edinburgh, ca. 1860.

Folio (265 x 336 mm). Sewn. [i] (title), 47 pp. Notated in black ink on 20-stave rastrum-ruled paper. **With performance markings** including dynamics, fermatas, and expression markings in blue and orange pencil. "Weber Overture 57" in pencil to lower inner margin of title. With the embossed blindstamp of Edinburgh music publishers Hamilton & Müller, active from 1839-1885, to upper outer corner of title. Slightly worn; some soiling, especially to first and last leaves; minor loss to lower outer corner of first leaf.

Jähns 122. The present manuscript, which appears to have been used for performance, may derive from the first edition of the overture published in Leipzig by Breitkopf & Härtel in an octavo format after 1840.

First performed on 11 November 1811 and revised by the composer in 1822. The present overture, originally appearing at the start of the unfinished opera *Rübezahl*, was recast by Weber as *Der Beherrscher der Geister* in 1811.

Weber was a German composer, conductor, pianist, and critic. "A prototypical 19th-century musician-critic, he sought through his works, words, and efforts as performer and conductor to promote art and shape emerging middle-class audiences to its appreciation. His contributions to song, choral music, and piano music were highly esteemed by his contemporaries, his opera overtures influenced the development of the concert overture and symphonic poem, and his explorations of novel timbres and orchestrations enriched the palette of musical sonorities. With the overwhelming success of his opera Der Freischütz in 1821 he became the leading exponent of German opera in the 1820s and an international celebrity. A seminal figure of the 19th century, he influenced composers as diverse as Marschner, Mendelssohn, Wagner, Meyerbeer, Berlioz, and Liszt." Michael C. Tusa in *Grove Music Online*. (40333) \$200



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